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COMICS BUYER'S GUIDE®

kp

MARCH 21, 2003

#1531

a Krause Publication

MR. SILVER AGE POSES AN ETHICAL QUESTION!

What would you do, if you found a valuable comic book? Page 30!

Our comics sense is tingling!

Marvel to revive Epic line

A spokesman from Marvel Comics told ***CBG*** Feb. 25 that Marvel plans to restart its Epic line of comics, but wouldn't comment on the specifics and said that Marvel plans to make a complete announcement about the line soon.

What tipped Marvel's hand was an image of the cover of *Marville* #7 in the latest issue of Diamond Comic Distributors' *Previews* showing a Vanna White type character revealing the word Epic.

The '80s line, edited by Archie Goodwin featured such creator-owned books as *Dreadstar, Groo, Stray Toasters, Elektra: Assassin, Alien Legion, Elfquest*, and *Marshal Law*. ✦

THE A LIST

Little Gloomy Adventures #1
Nevermen: Streets of Blood #1
The Crossovers #1-2
Battle of the Planets/Witchblade
Route 666 #8
Wonder Woman #188

Review section, Page 20

CURRENT COMICS

Super-hero toys are previewed at Toy Fair!

Read all about it on Page 13; Now Appearing, Page 14

BACK ISSUES

Have you seen The Beast's dog, Sassafras?

Dear Captain, Page 36; Nostalgia features begin on Page 28

THE GUIDE

CGC and Heritage address Cage resubmission questions!

Read all about it on Page 40; Tales from the Database, Page 44

What's shipping this week? Page 13

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WHERE SUPER-HEROES FEAR TO TREAD

INDEPENDENT PUBLISHERS SPOTLIGHT UPCOMING PROJECTS

by Nathan Melby

While most comics readers are more familiar with the output of Marvel, DC, Image, Dark Horse, and CrossGen, there are hundreds of other comics being published each month that may escape their notice or not even appear on their retailers' shelves.

Looking into the coming months, Fantagraphics, Second to Some Studios, Oni Press, and NBM Publishing have each spotlighted an upcoming release with ***CBG***.

The books range from a story about a man who runs a graveyard filled with hilarious monsters to a story about an ex-cop and a troubled child whose lives are spinning into chaos to an 11-year-old anthropomorph who lives in a land called Unifactor to the story of four sisters living together and trying to unravel the mysteries of their past.

While readers will not find spandex-clad heroes swinging or flying from building to building, each title offers something different for everyone.

Clockwise from top: *Three Strikes* (Oni Press), *Fade From Blue* (Second to Some Studios), *The Frank Book* (Fantagraphics), & *Boneyard* (NBM)

cover story

For more, see **Page 16!**

This issue was shipped March 3

COMICS BUYER'S GUIDE'S CGC INDEX

For complete coverage **see page 41**

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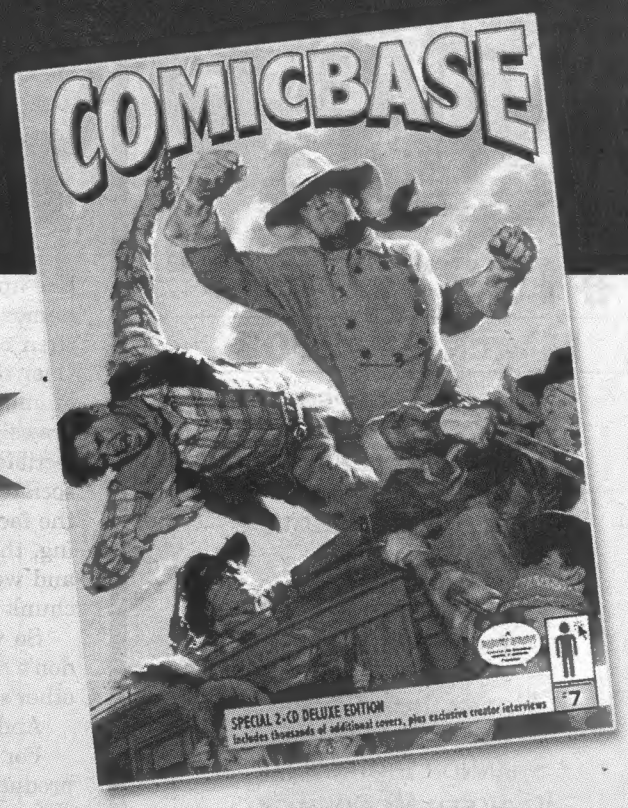

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#1531 VOLUME 33 NUMBER 12

MARCH 21, 2003

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EDITORIAL

We are here! We are here! We are here!

You can feel free to reach *any* of us!

The topic came up today, as we sat around in an editorial chat session: What happens when one or another of us isn't here?

(Just to put you in the picture, our little cubicles line up in a fashion not quite reflected in the list of names to the left. My desk is the furthest north, then comes Brent's, then Nathan's, then John's. Over the wall from John in the neighboring line-up of cubicles is Joyce, who's usually up to her eyebrows putting together *Scrye*, the magazine for collectible card gamers, aided and abetted by her Associate Editor Jason Winter. And that doesn't even go into the fact that ours is the north-eastest corner of the building, the rest of the company spreading out to the south and west — with Toy People and Antiques People and a chunk of the Design Department closest to us.)

Maggie **Thompson**

So we're all here together — but we're separate. We don't read each other's e-mail, and whether we grab each other's phonecalls depends on the situation.

And that can sometimes be a problem.

For example, my daughter, Valerie, is on the verge of producing a baby. As this issue goes to press, I hope to be sitting in the Palm Court restaurant at The Plaza Hotel in New York City, waiting for her to walk into a surprise baby shower there. This means I'm going to be out of the office from Feb. 27 through March 3. But Brent and Nathan and John and Joyce will be here and would be tickled pink to respond to e-mails, and the switchboard will happily route phonecalls to people still bound to their desks.

The *next* weekend, Brent will be in New York City, covering the stupendous Heritage Auction — an event so huge, I'm still having trouble tracking down all the stuff I want to bid on. While he's gone, his voicemail and e-mail will tell folks that he's out of the office, but the news continues to occur, so the rest of us will be on hand to make sure the information gets handled.

And then Valerie will produce that baby, the summer convention season will begin to draw one or more of us out of the office in any given week, meaning the rest of us will finish the issue, adhering to the Krause motto of, "On time, all the time."

That's the point. No one of us is the be-all and end-all of ***CBG***. There are *plenty* of us at our desks, able to discuss whatever needs to be discussed. Each of us has his or her own specialties and specific duties, but each can fill in for the others on an as-needed basis, and, if you don't get an answer from one and the matter is urgent, here's how to contact each of us.

The main phone number is (715) 445-4612, and our extensions are:

Maggie, 259
Brent, 480
Nathan, 657
John, 360
Joyce, 419

Our e-mails are our last name and first initial, except for Brent's, which is truncated, so:

Maggie: *thompsonm@krause.com*
Brent: *frankenb@krause.com*
Nathan: *melbyn@krause.com*
John: *millerj@krause.com*
Joyce: *greenholdtj@krause.com*

For general news releases, the address is *cbgnews@krause.com*. For article proposals (not press releases), the address is *pitchcbg@krause.com*. And letters of comment go to *ohso@krause.com*. Hope to hear from you soon. ✦

LETTERS

MILE HIGH PRICING

Todd Kvamme
198 Johnson Ave.
Los Gatos, CA 95030

Letters **To The Editor**

I have been collecting comics now for nearly 20 years and, like most collectors, I hunt high and low for the back issues that I need for my collection. I have bought at local stores, conventions, online auction, live auction, garage sales, and occasionally by mail order. There is one place that I would like to patronize more often, but I just cannot bring myself to do it. So I thought I would ask your readership (and Chuck Rozanski himself), "Why are the prices at Mile High Comics so high?" So often I see issues that I want to purchase at Mile High online, but I just can't do it, because, even on sale, the prices just don't make any sense. For example, Rozanski is running a 50%-80%-off sale for a bunch of titles right now online. Recently, I have been looking for some *Marvel Tales* issues from the '70s. Overstreet *Guide* for the copies I am looking for is $2.50. The 50%-off "sale" price on the Mile High website is $3.20. Why?

Another example at the other end of the spectrum: *X-Men* #1 (1963). This is readily available in almost any grade. A quick look on eBay shows around 10-15 copies below CGC 9 sold in the last 30 days at roughly Overstreet *Guide* prices. Looking at Mile High, the breakdown is as follows:

Fair $576 (Not in stock)
Good $576 (Regularly $1,152, but on "sale")
VG $1,814 (Regularly $2,592, but on "sale")
Fine $5,760 (Not in stock)
VF $11,520 (Not in stock)

CBG OTHER OPINIONS

● **Hey Kids! Comics!** by Heidi MacDonald 10
● **Tony's Tips** by Tony Isabella.....18
● **Tales from the Database** by Chuck Rozanski..44
● **But I Digress** by Peter David 58

NM $14,400 (Not in stock)

I just don't get it. Why would anyone shell out $1,814 for a VG copy, when CGC 6.5 copies are getting no bids at $2,000 on eBay? (Keep in mind the $1,814 is a Mile High "sale" price. The actual Mile High retail prices for every grade but NM are just plain silly.) Am I missing something? I must be, because Mile High appears to be a thriving business by all accounts. As I said earlier, I would love to shop more often at Mile High but, given the numbers, I just can't. Can someone please help me here?

Chuck Rozanski: *As much as I would wish otherwise, we cannot set all of our prices at* ***www.milehighcomics.com*** *at below market rates. Because we generate so much sales volume in our online store, we frequently have to pay other dealers very close to their full retail for issues we do not have in stock. That higher cost of goods requires us to charge above market prices in order to generate the operating earnings that are required to cover the enormous costs of maintaining our website and fulfillment operations.*

That having been said, I would note that you did not mention that we also do, however, sell tens of thousands of back issues at prices that are well ***below*** *Overstreet and/or cover price. All our prices are set by a pricing algorithm that daily looks at how many copies we have on hand on any given book and the current velocity of sale. If our computer believes that we have enough copies in stock to last at least one year at normal velocity, it then puts that grade of that issue on sale. This program frequently results in many of our back issues being on sale at under $2.*

As regards our twice-a-week new online sales, they are designed to offer our 80,000 loyal purchasers the opportunity to obtain significantly reduced prices in given genres for a one-week period. This often means that we are selling books in those selected genres at our cost — or sometimes even below cost. It is certainly possible to pick out selected items where the sale prices are not particularly exciting, but most of our buyers shop our website assiduously and greatly enjoy ferreting out the thousands of bargains that can be found. Despite your reservations, the vast majority of our fans must be happy shopping from us, since our sales for this February are looking to be approximately 150% of the same period last year.

MASS-MARKETING COMICS

David L. Klees
5217 Ridgeview Dr.
Harrisburg, PA 17112

I see that other ***CBG*** readers share my concern about Gemstone's upcoming $6.95 Disney comic books. I worry that parents and grandparents (more likely, grandparents) who remember the good duck stories are also going to remember paying 10¢, 12¢, or 15¢ for those comic books; they are not going to pay $6.95 for a comic book for their (grand)children.

I hope that someone at Diamond or Gemstone is smart enough to market these Disney books to the American public and get our children reading comic books once again, instead of making these another high-priced specialty item for hardcore comic-book collectors. If I do subscribe to these $6.95 books via my comic book store, I will most definitely cut back on other subscriptions; neither Diamond nor my local store will get any additional dollars from me.

For the record, I was supporting Gladstone Comics until the end, simply because I am a Barks zombie. Gladstone's $6.95 format was not what I would have preferred.

Is there any chance that Diamond/Gemstone might consider inexpensive trade paperback reprints of Carl Barks, aimed at teen-agers who are devouring manga and other graphic-novel trade paperbacks?

There seem to be enough teen-agers who think nothing of spending $15 for music CDs. Why can't we get them buying trade paperbacks of Carl Barks, Don Rosa, *etc.*?

As for marketing comics in general, I see that ***CBG*** #1528 contains several critical letters. When Marvel published the paperback reprints of Simon and Kirby's *Captain America* #1-10, did Marvel send review copies to the American Legion magazine or take out a paid advertisement in the same? The people who re-issue the recorded music of World War II advertise there. Why don't our comics publishers do likewise? (If I missed seeing something, I humbly apologize to everyone at Marvel.)

Likewise, why is DC not doing the marketing to put complete reprintings of the earliest Superman, Batman, Wonder Woman, and Captain Marvel stories at the top of the bestseller lists, at much lower cover prices because of much higher volume sales?

CBG **FOR ART'S SAKE** **by Chris Smigliano**

WOAH!! YOU DON'T LOOK TOO GOOD, ART!!
YOU NOTICED, EH? I CAN'T SEEM TO FIGURE OUT WHAT'S WRONG WITH ME...
I MEAN, I DON'T FEEL SICK.. I JUST FEEL..WELL..AS THOUGH I'M NOT ALL HERE...
MAYBE IT'S BECAUSE YOU HAVEN'T BEEN INKED?!
YEAH..THAT COULD BE IT...
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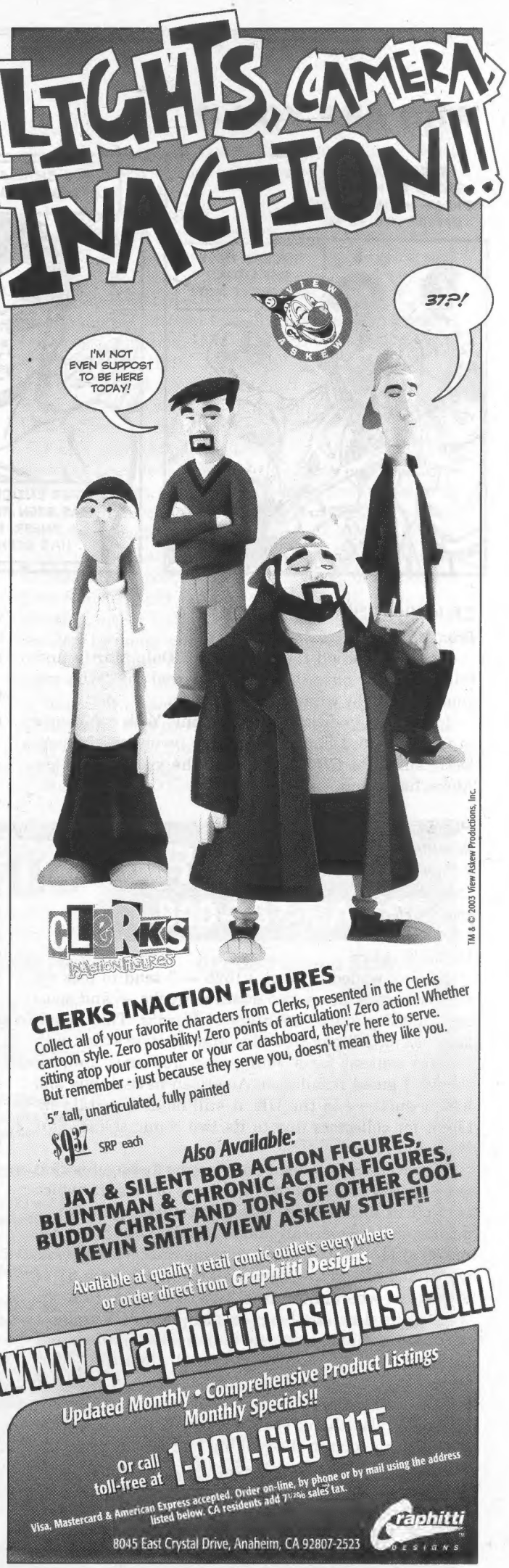
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WHO ARE YOU--?

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THE COMMITTEE SEEMS TO HAVE THE DREAM IN HAND--AND OFFERS HER TO ME.
EXCEPT THAT SHE LOOKS DIFFERENT NOW.
SHE'S SMALLER, LESS GRACEFUL.
HER ENTICING SMILE HAS BEEN REPLACED BY A SNEER. HER GLOW HAS BEEN DULLED.
SHE GIVES OFF LITTLE LIGHT.
AND SHE'S HELD FIRMLY TO THE GROUND.
SHE'S NOT WHAT I WANTED.
"NO", I'M TOLD, "BUT SHE IS WHAT WE WANT. AT LEAST FOR TODAY."
"SHE'S REALISTIC, IMMORAL, DARK, CONFUSED."
"AND BEST OF ALL, SHE'S ATTAINABLE."
"INSTEAD OF BEING UPLIFTING, SHE'S BENEATH US--
--AND SHE'S YOURS FOR THE ASKING."
CONTINUED...

ENJOYING "WHO ARE YOU?"

Brad Marshall

I have to second the thoughts of Dale Martin and tell you that I have thoroughly enjoyed the "Who are you —?" strip by Brian Douglas Ahern.

I respectfully disagree with Dennis Yee's comments in ***CBG*** #1525; I find the story arc involving and perfectly suited to ***CBG***. I also like the visual direction Ahern has taken.

PIZZAZZ IN THE UK

Rob Kirby
2 Bramshott Close
London Rd.
Hitchin, Herts
SG4 9EP
United Kingdom

Hi, just waded through #1526 — I tend to pick up my issues only every two or three weeks — and spotted Captain Comics' mention of *Pizzazz*. This magazine was an attempt to bridge Marvel-style strips with feature content for a young teen audience and, although I guess it failed on American newsstands and hardly surfaced in the UK, it still holds a certain interest for collectors due to its two comic strips: *Star Wars* and *Tarzan*.

However, what readers may not be aware of is that the *Star Wars* strip in the final issue of *Pizzazz*, which cuts off in mid-stream, was eventually concluded — but not in an American Marvel comic. That honor fell to #60 of Marvel UK's long-running *Star Wars Weekly*, which had already reprinted all the strips from #1-16 of *Pizzazz*, wherein the final two three-page chapters were printed as one long six page story ("Pursuit"), deleting the final story title and creator credits along the way. It's little known, but back then *Star Wars Weekly* was actually selling more copies than *2000 AD*, home of Judge Dredd and Co. — no mean feat, indeed.

I must also thank you for running several earlier plugs for my long-in-the-making Marvel UK book, too, which have generated fascinating responses (and more are always welcome from anyone who had any involvement with the British operation). I'm very pleased to report that I now have a co-publisher of some renown attached to the book. Please take a bow, one Dez Skinn, currently publisher of *Comics International* and Marvel UK Editorial alumnus. Expect more details on the final product within the year.

WELLES' *BLACK MAGIC* IS FUN

E.J. Barnes
174 College St., #2
Amherst, MA 01002

Re: Michelle Nolan's article mentioning Orson Welles' guest appearance in *Superman* #62, in which he was "dressed as Cagliostro" after appearing in the movie *Black Magic*.

Nolan wrote, "... *Black Magic* is not rated among his better efforts." It's true enough that it doesn't come close to his masterwork, *Citizen Kane*. But *Black Magic* is enjoyable enough, if you're into distorted Hollywood "historicals," a genre of which *Black Magic* is far from the worst.

Sure, Alessandro di Cagliostro is depicted as a Gypsy. (The historical "Count" had plenty of speculative origins cooked up for him by his detractors, but that was not one of them.) Sure, he's portrayed as the mastermind in the disappearance of Marie Antoinette's diamond necklace (a scandal in which even his least sympathetic modern biographers admit he was falsely implicated). Sure, his "Mesmeric" powers (allegedly learned from Anton Mesmer himself) are portrayed in stereotypical Hollywood "women-in-jeopardy" fashion.

But the movie is fun, well-paced, well-acted, full of lush period sets — and considerably more historically accurate than the portrayal of Cagliostro in *Dracula Lives!* in the 1970s.

SPOTTING ART ADAMS

Matthew Hawes
Comics Unlimited
654-B E. Diamond Ave.
Evansville, IN 47711

Going through a newly arrived copy of the trade paperback of *Marvel Super Heroes Secret Wars* at the shop today, I recalled that there were several panels in the series that appeared to be touched up or fully redrawn.

As a teen, as I was at the time the series was originally published, I was already familiar enough with some artists' style to pick out certain people as the true artists. For instance, it is obvious that John Romita Sr. corrected the art or fully redrew the art on some panels in #7-9. I understand that the senior Romita was the man Marvel used to have do such art corrections in the 1960s and 1970s and, apparently, even afterward. I also spotted what I believe is some Don Heck art.

The final issue, though, I remember distinctly, because it was obvious that someone with a sharp and cleaner line than John Beatty or Bob McLeod inked Mike Zeck on two pages. The style reminded me of Terry Austin's art, to a degree, but not quite right. I never did place who it was in 1984.

EVER SINCE I CAME TO THIS PLANET, I BEEN FLIP-FLOPPIN' WITHOUT WANTING TO! SOMETHIN' ABOUT HERE MUST MAKE THAT POSSIBLE! BUT WHATEVER IT IS--
--I CAN CONTROL IT NOW! I CAN FEEL IT! I KNOW IT!
LORDIE, LOOKIT ME! I'M CRYIN' LIKE A BABY!
BEN, I-- I DON'T KNOW WHAT TO SAY...
JUST KEEP CLOBBERIN', LADY!

Art Adams pitched in on* Marvel Super-Heroes Secret Wars *#12.

In 2003, in retrospect, it's obvious to me that it's Art Adams! Adams was an unknown in 1984, but that's clearly his She-Hulk fighting monsters with The Thing.

Art Adams' first Marvel work is listed as *Longshot*, in 1985, according to his "official" bio. Did he forget? Was he ever part of Romita's Raiders? Has anyone ever tried to figure out how many *other* inkers there were on *Secret Wars* that did not receive credit? A few pages on one issue look like Klaus Janson inks.

Whatever the case, whether it was due to a time crunch, or just a matter of art corrections, it appears that there were several uncredited inkers on the series.

The next day ...

Hi!

I sent an e-mail to you yesterday about Art Adams' (and others') possible involvement on *Marvel Super Heroes Secret Wars*. I had long suspected that there were several uncredited artists that worked on the series. Art Adams was one of those artists, making the series his first work at Marvel!

A poster by the name of Robert Cooke on John Byrne's message board read a message I posted that said basically what my ***CBG*** e-mail had said about my suspicions. He e-mailed artist Mike Zeck for an official word on the matter. Here is what Zeck wrote to him:

"Yeah, those *Secret Wars* issues were constantly running late and had to have inking help from time to time. The final issue had about four or five guys helping out, and you're right: Art Adams lent a hand on a few of the pages. His style kind of stood out.

It's good to know that I wasn't going nuts. Heh.

COMICS GOT IT RIGHT

Mark W. Martin
9421 Slezenger Ln.
Lakeland, TN 38002

This is to clarify something that Maggie commented on in her response to Steven Fears in ***CBG*** #1526. Having enjoyed Stephen King's book of short stories *Night Shift* when I was a teen-ager, I was extremely excited when Marvel adapted "Lawnmower Man" in *Bizarre Adventures* #29. I have the issue somewhere in my accumulation, but, as I recall, it was a faithful adaptation of the short story. The movie retained the name only and had no relation to the story at all.

JJM: *I recalled it was one way or the other — guess we got it backward.*

Good to hear from Lakeland, where I've had the high score on the Galaga unit at the Factory Outlet Mall since 1982 ...

INELIGIBLE?

Jol A. Silversmith
738 N. Vermont St.
Arlington, VA 22203

In Brent's response to Richard M. Brown's letter in ***CBG*** #1527, he stated that Lex Luthor could not have run for President in the pre-*Crisis* DC universe, because he had a criminal record. That is not true. The Constitution (Article II, Section 1) requires only that the president be a "natural born Citizen," be at least 35 years of age, and have been resident in the United States for at least 15 years.

However, in the pre-*Crisis* DC universe, the Constitution would have prevented Superman from becoming president, because he was born on Krypton and arrived on Earth (and, presumably, became a U.S. citizen) as an infant. But in the post-*Crisis* DC universe, Kal-El did not emerge from his birthing matrix until he arrived on Earth. Indeed, in *Action Comics Annual* #8 (part of the 1991 "Armageddon 2001" crossover), the DC universe Supreme Court ruled that Superman, therefore, was eligible to be president, because he was "born" in Kansas.

I also note that it isn't true, as Brown suggests, that the president and vice president must be from different states. The Twelfth Amendment prohibits presidential electors from voting for both a president and vice president from the *same state* themselves. Thus, even if Luthor and Pete Ross were both from Kansas in the post-*Crisis* DC universe, only electors from Kansas could not have voted for both of them. In addition, either Luthor or Ross could have solved the problem by doing what Dick Cheney (who, like George W. Bush, lived in Texas) did in the real world: quickly move to another state before the election.

Brent: *Whoops! I must have been reading a comic book during that portion of history class. And I should have remembered that Simon Bar Sinister ran for dictator on* ***Underdog****.*

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BRIGHT SIDE?

Red Lahron
P.O. Box 306-M
Lakeside, MI 49116

I was disappointed to learn DC will cancel *Supergirl*. Peter David made that title very enjoyable, and it makes no sense to cancel it. Why doesn't DC cancel some of the over-crowded Bat-titles, like *Harley Quinn, Batgirl, Azrael, Gotham Knights, Robin*, or *Legends of the Dark Knight*, instead? All of those titles are vastly inferior to *Supergirl*.

On the bright side, with *Supergirl* and *Young Justice* gone, maybe David will have time to team up with Paul Dini to write a *good* Superman movie script for Warner Bros. Or, at the very least, some episodes of *Smallville*.

WHAT DO YOU MEAN, 'NO MENTION'?

Frank Reno Jr.
2089 Silverado Ct.
Pensacola, FL 32506

I had to write in response to the question about there being no mention of The Rawhide Kid's sexual orientation mentioned in his past Marvel history. According to some of your recent letters, The Kid was "asexual." This is just not true. There are numerous stories from his old series that showed The Rawhide Kid attracted to a beautiful female who was usually in trouble.

One such example is from *Rawhide Kid* #84 (Feb 71). In the third story of this issue ("The Girl, The Gunman, and The Apaches!"), The Kid rescues the girl from the Apaches. As the Kid says goodbye to her, he thinks to himself, "I've got to go now! Before I tell her how beautiful she is — how I admire her courage! An owlhoot like me got no right expectin' to court a girl like her!"

This seems to be proof that The Rawhide Kid *did* have a sexual preference in his Marvel history — he was a heterosexual. Not that there is anything wrong with that.

I decided to give the new *Rawhide Kid* series a chance, but I have to say that I am really disappointed with the first issue. The character was poorly written, using every stereotypical cliché imaginable: numerous comments about his being a sharp dresser, his less than "manly reactions," and using phrases such as "Oh, please" and "Eeeechhh." The writer even has The Kid comment on The Lone Ranger's powder blue outfit and says that he sees why Tonto follows The Ranger around.

The worst scene in the first issue has the Rawhide Kid standing in front of a group of adolescent boys wearing nothing but his underwear. The boys watch him, as he gets dressed and then he says, "Well, all right the show's over. Come on up." The Rawhide Kid is a gunfighter and is considered an outlaw by many people. I don't think that he would be sleeping in nothing but his underwear (briefs, of course), especially after just having a confrontation with a gang of outlaws a few hours earlier. He would probably be sleeping fully dressed and ready to ride or fight at a moment's notice.

It seems as if the writer decided to go for shock value instead of providing a well-written story. I will give the series one more issue to show me that this idea is more than just a cheap marketing ploy, but I am not optimistic about the way in which this character is being handled so far.

Brent: *In **CBG** #1529, Mr. Silver Age provided other examples of The Kid's romantic history.*

IT WAS THE PUNISHER

Chris Juricich
1808 Chestnut St.
Berkeley, CA 94702

Comics fans are cursed from the getgo, when it comes to seeing other media's interpretations of their favorite comics characters. Immediately, the bar is raised, because the "truth" of the character is immediately on trial. The ability to meet fan expectations in film, of course, is exacerbated by the fact that the original character's vision was usually only an editor's and a writer's, and not a mass of disparate opinions with multiple rewriters, set decorators, director, *etc*. No wonder the direction and vision gets skewed or watered down. Or, usually, just wrong.

And such was the case with the movie *Daredevil*. Clever opening with the Braille references and comforting to see all the familiar names, faces, and amusing cameos. But the essential problem of the movie was that, forgetting aspects of style, visualizing of the radar sense, substance, *etc.* that one could argue pro and con about for needless hours, the movie wasn't about Daredevil.

This was the Punisher movie.

Daredevil? Killing a rapist? Right then and there, the movie derailed for me. This was something that Frank Castle would do, not the eternally whining Matt Murdock character struggling for justice and the legal system, even in his vigilante guise. As a movie about a super-powered vigilante struggling with his need for vengeance versus justice, it was an adequate film, I guess. The excessive murders and the psychotic glee of the Bullseye character, while amusing at moments, was shattered by casual murders where I didn't know whether to laugh or gag. Oh, it looked as if Colin Farrell was enjoying himself, but Ben Affleck? Wooden, like parts of his billy club.

Other than the excessive violence of Bullseye, the movie didn't blow me away, and it frankly wasn't worth watching again. The best parts of the movie were the teasers just prior to the film's release: a flash promise for a great movie that never quite arrived.

AN EXPLANATION

Jeff Dyer
1003 W. 5th St.
Dubuque, IA 52001

Beggars can't be choosers. They really can't.... but I am compelled to write this letter. I've been writing to ***CBG*** for a while now, trying to solicit donations for the elementary school in which I teach (and manage the library).

I've been building a school library full of comics, trade paperbacks, and graphic novels for two years now. We have such wonderful material as: DC Archives, *Bone* books, Eric Shanower's "Oz" books, and more. Many were donated by readers of ***CBG***. I am deeply thankful for the generosity of complete strangers, and our students have been loving the comics.

However, I must explain something. I have to be very careful of what material I make available to our students (third through sixth graders). Several times, these wonderful donors have mailed me boxes of comics that I cannot put in a school library. I feel terrible about that. I am very, very grateful for their kindness and their generosity. I really am. But, if people send inappropriate material, it's a waste of time for both the sender and myself.

I've read a lot of comics and am familiar with most titles. However, when people send, for example, independent comics that I've never read, I'm taking a chance by putting the comics out for kids. For example, a wonderful person just mailed me a huge box of

LAST KISS

DIALOGUE BY JOHN LUSTIG

Questions Only a Comic Book Fan Would Ask: If Anna Nicole Smith and Pamela Anderson had identical super powers--and they sorta do--who would win in a fight? If Mr. Spock accidentally used the Vulcan mind probe on a tree would he feel like a sap? And...

YOU KNOW, I'VE ALWAYS WONDERED...IF THE FLASH IS THE FASTEST MAN ALIVE--WHO'S THE FASTEST WOMAN?
YEAH! AND JUST HOW FAST IS SHE?
AND HOW MANY DATES DOES SHE HAVE A NIGHT?
GOSH, IF YOU BLINKED YOU MIGHT MISS THE WHOLE DATE!
YALE
©John Lustig 2002
www.LastKissComics.com
Art by Dick Giordano & Vince Alascia

Now that's a little too fast!

WHAT *WERE* THEY?

AN *INFORMATION, PLEASE!* SPECIAL

Michael Skidmore
6101 N. Sheridan, #1B
Chicago, IL 60660

I am looking for information on stickers — from the '70s, most likely.

They're not exactly *Wacky Packages* but they're similar. They spoof popular magazines of the time. *Rolling Stone* is *Rolling Stoned*, *Newsweek* is *Newsleak*, *etc.* Two comics-related ones are *Chicken Souperman*, with the story "The Krypton Noodle Soup Robbery" and *Fatman and Bratboy*, featuring "Bratboy's Rash of the Ages!" It also says, "Tuns of Fun," — not too PC!

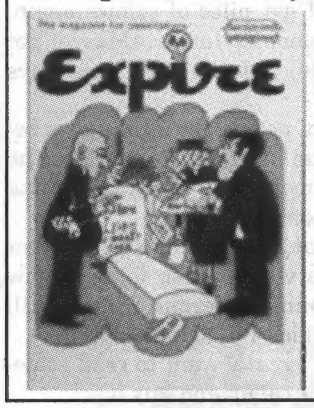
Anyway, there is no information on them at all, no copyright date, no company or series name. I've tried different descriptions on eBay but can't find them.

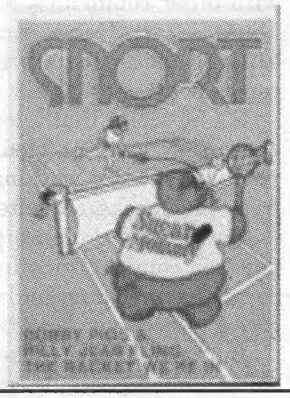
JJM: *One day in 1975, my grandmother, rest her soul, took me on one of her many trips to the convenience store to satisfy my insatiable greed for* ***Wacky Packages****. (She's clearly an angel now, just for doing that!) But that day the* ***Wacky*** *cardboard cupboard was bare — and I stumbled across something that looked similar:* ***Crazy Magazine Covers****. Opening the packs, I realized these weren't* ***quite*** *the familiar stickers I was expecting.*

Fleer, looking to replicate Topps' success, launched the line, sometimes called ***Crazy Covers****, in 1974. The first two series had 30 stickers and nine puzzle cards each; a third had 40 stickers and nine cards. The jokes, while generally weaker, ran along* ***Wacky*** *lines:* ***Esquire*** *became* ***Expire****,* ***Sports Illustrated*** *became* ***Shorts Illustrated****, etc. Cards appear below.*

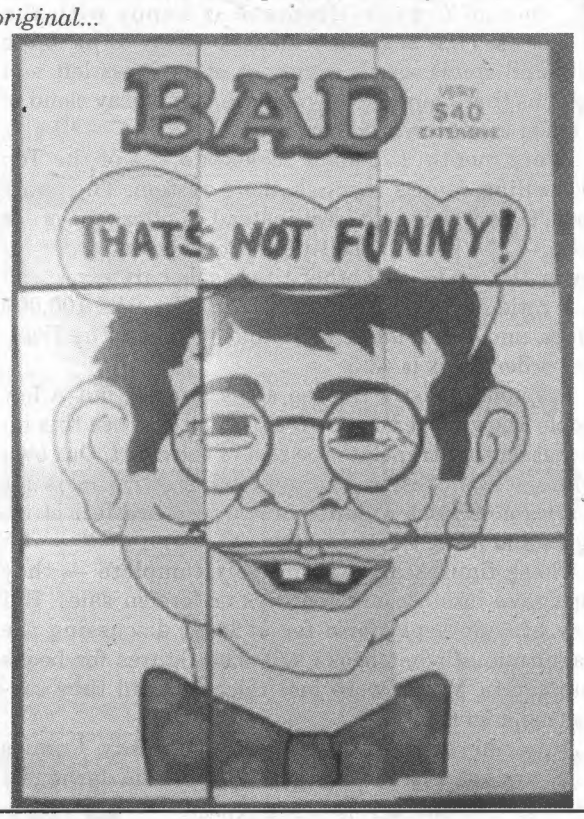
It's possible Fleer chose magazines to parody to get more legal protection, since Topps was regularly getting cease-and-desist letters from lawyers who couldn't see the social value in parodying a can of dog food.

As with most imitations, it came near the end of the ***Wacky Packages*** *craze. Sets of* ***Crazy Covers*** *are worth about $50 each today. There are about a half-dozen auctions for it on eBay at any given time.*





Topps countered in 1975 with the 11th Series of ***Wacky Packages****, 10 cards of which were magazine parodies (and one which had the same dumb joke as one of the Crazy Covers:* ***Seventon****, the fashion magazine for fat people). That set, by contrast, is worth $150 or so. Even with parodies, everyone loves an original...*



comics. There were more than 20 consecutive issues (bagged and boarded, no less) of a particular title I had never read before. I leafed through the first issue and immediately noticed a panel with a naked female character. For me, this entire run of comics is immediately unusable.

Why?

I cannot spend the time to leaf through every page of every issue to make sure there's nothing inappropriate. My general rule has been: Mainline DC and Marvel books are usually "safe." Archies, Disneys, "animated"-style DC titles, *Bone, etc.* are the best, because they are kid-focused.

I agree there are wonderful and challenging graphic novels and comics out there, but I don't feel this is the age group for that kind of stuff. I feel bad about writing this, because I really don't want people to think I'm not grateful. I am, and our students are. I just want to be clear that my school serves children ages 8-12.

Thankfully, my principal supports comics in the library, but, if inappropriate material (ultra violence, nudity, bad language, *etc.*) was accessible, I can see that support quickly fading.

In closing, thank you to all who have donated (and continue to do so). Your thoughtfulness is overwhelming. I hope my comments have not upset you and clarify the kind of material we really are seeking. Again, anyone who would like to donate can mail comics, trades, graphic novels, *etc.* to: Fulton School, Jeff Dyer, 2540 Central Ave., Dubuque, IA 52001. They will find a good home and they *will* be read.

VICTORIAN COMICS

Gill Fox

At last, Doug Wheeler has brought to light something I have known about for the last 38 years, that Outcault's *Yellow Kid* was *not* the first true comic strip.

When I moved to Fairfield County, Conn., in 1962, one of my neighbors was a well-to-do owner of an advertising agency in New York City. His son, a boy about 13 years old, was interested in cartooning. He came to me for help.

About a year later, the young man and his family took a vacation in England. When he returned, he brought about four reprint paperbacks that he had bought somewhere in England to show to me. I was astounded!

The Victorian material printed in them was from the middle 1700s to the 1880s and 1890s. All were in *strip* format. Included were dialogue balloons, *etc.*, predating The Yellow Kid by as much as *100* years. Some of what I saw in these paperback reprints were even more convincing than some of Wheeler's ***CBG*** productions.

Wheeler is absolutely right. The British zapped us on the comic-strip format, but, evidently, they don't consider that it is important enough to make it an issue. I personally have known a number of British cartoonists, including Manny Curtis and Bill Tidy. Most are excellent artists and humorists and extremely innovative, so why be surprised?

Maggie: *Actually, researcher David Kunzle did two* ***huge*** *books years ago printed by the University of California Press: In 1973,* ***Early Comic Strip: Picture Stories and Narrative Strips in the European Broadsheet, ca. 1450-1825*** *(****History of the Comic Strip****, Vol. 1) and in 1990* ***History of the Comic Strip: The Nineteenth Century****.*

I think the situation is roughly akin to what Bob Overstreet refers to in his Guide as Platinum Age comics and separates from the mainstream of comic-book development. The difference between ***The Yellow Kid*** *and pre-****Yellow Kid*** *material is the continuing character in a regularly published ongoing entertainment (as opposed to, say, political) feature. Rodolphe Töpffer's work, for example, has long been known and referred to in* ***CBG*** *— as has Gustave Doré's picture-story work.* ✦

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A modest proposal

Editors should pay for their comics

By **Heidi MacDonald**

There's a mysterious malaise lying over The Kingdom of Comics. Everyone is happy with the books, the bookstore market seems to be doing well, and stores aren't going out of business left and right, as they were a few years ago, but a gray cloud of ill omen looms over the horizon.

Every month, Diamond releases a list of the Top 300 selling comics through their system. The chart doesn't have sales figures; instead it offers an order index — the benchmark title is *Batman*, it's order index is 100, and every other title's sales are expressed as a ratio of *Batman*'s sales. If *Batman* sells 100,000 copies, and *The Trundle* sells 43,500 copies, *The Trundle*'s order index is 43.5.

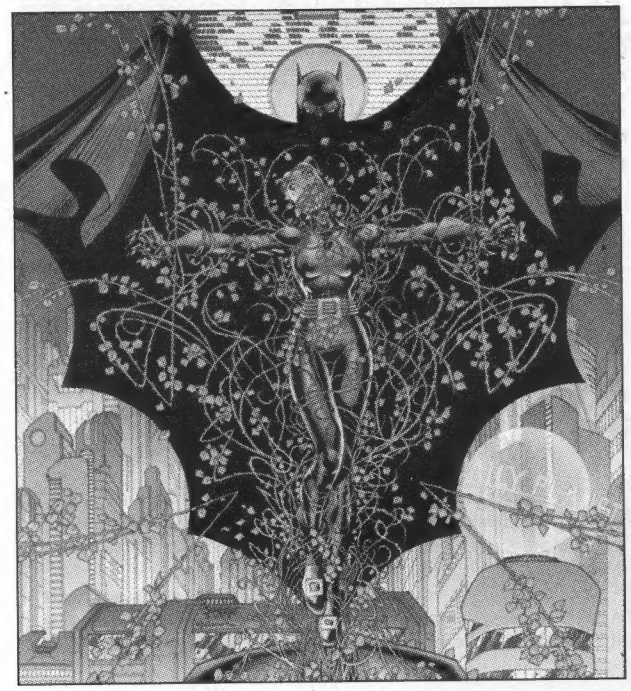
Diamond doesn't release sales figures, but a few people know what their own titles sell and use this information to extrapolate the rest of the chart. Our own John Jackson Miller also makes his own charts for *Comics & Games Retailer*, and these are full of insights and facts.

These figures are not entirely complete — they don't take into account reorders or foreign sales. But they provide a platform for at least discussing the magnitude of what books sell. The figures for books shipping in March were just released, and they confuse me mightily.

Super-heroes are everywhere, they say. Comics books are hot, I hear. Cartoonists are media darlings. I wandered around Toy Fair, here in New York — an annual display of upcoming toys of every kind — and both Marvel and DC characters were ubiquitous. *Daredevil* is the #1 movie in the land two weeks in a row, and everyone is waiting for *Hulk* and *X-Men 2*.

So why do the comics still sell so rotten?

According to *C&GR*'s sales figures (a portion of which can be seen on Page 13 this week), only 24 books, out of all the hundreds published every month, sell more than 50,000 copies. Of those 21, all but four are Marvel titles. DC's top-selling series is *Batman*, but its second-best selling comic, *JLA*, sells a little less than half what *Batman* does. DC has 75 issues on the chart, and 37 of them sell fewer than 20,000 copies. (And, yes, because of the fudge factor I listed above, there may be a few more titles that are actually over the 20,000 mark, but since I don't have access to more precise figures, I'm going to stick with what John provided for comparative purposes.)



Even Mighty Marvel has sales slippage. Although it has 54 of its 58 titles over the 20,000 mark, sales of such highly touted mini-series as *The Truth* and *Rawhide Kid* — both of which were promoted in the national media — dropped with each issue. Grant Morrison's *X-Men* now sells what it did before he took over, and other titles have similar erosion.

DC has begun to address its stagnating sales by introducing a limited returnability program on selected titles. It also shook things up editorially — three editors were let go recently, and Mike Carlin volunteered to step down as head of the DC universe, with former animation exec Dan DiDio taking the helm.

Why do comics sales limp along, even when everybody keeps saying how good they are? Over the past 10 years, I've spent countless hours in this industry arguing about retailers who don't want to increase the size of their business, companies that don't know how to market their comics, and creators who don't want to get their work out on time. So I'm not going to trot all those out again.

No, I think there is something even deeper at work here. Last week, I was telling you about the Satisfying Chunk Theory and how every comic book must give you a satisfying chunk of story that is worth whatever amount of money you spend.

Everyone says comics cost too much, but, even when you give them away for free (as stores did on Free Comic Book Day), the number of new readers who come back is very small.

So why, Charlie Brown, why?

Perhaps it is because the malaise extends to the contents. Marvel did a great job with its Ultimates line, and DC did great with Batman, but who really gets excited about something that happens to a character any more?

Looking around me, it seems that the people who are creating comics no longer know how to engage new readers. There are many first issues that I've given a go at reading but had to put down because they just didn't hold my interest. Was the material not for me? Maybe, but, on a more fundamental level, the way comics character are presented now doesn't stack up to movies or cartoons or even poor sitcoms. Too many series are based on personal whims, obsolete continuity points, and ideas that are so hackneyed that they deserve the once-negative meaning of the term "comic book."

So what is to be done?

Well, here is my modest proposal.

Editors at comic-book companies should not get free comics any more.

Let me explain. When I worked at *Disney Adventures*, I got free comic books. Lots of them. From everyone. I got them because I was a member of the mainstream press who covered comics. When I worked at DC, of course, I got DC comics free, but DC swaps out with other companies, so I got piles of comics again. Marvel, Dark Horse, occasionally Image. (Marvel got kind of spotty for a while, but there were always copies floating around.)

It's no secret that a lot of people got into comics because they love the medium. And, when you love the medium, there is nothing more thrilling than getting free comic books, day after day after day.

Now, since I don't work at DC any more, I no longer get free comics. Once in a while, I ask for a review copy of something, and many generous friends still give me their new books, which I read and enjoy.

But on the whole, when I *really* want to read something, I must go to the comics shop and buy it.

Know what I buy?

I buy *The League of Extraordinary Gentlemen* and *The Filth*. And I bought the first two issues of *The Truth* but then I decided to wait for the trade. I look for *Hellboy* when it comes out, and I will certainly buy *Planetary* when and if it ever appears again. (Joke! I know it is being worked on as I type and will be out this summer.) Recently, I purchased collections by Carla Speed McNeill and Rick Geary, and I was not disappointed by my purchases.

The truth of the matter is that very, very few comics are worth my limited budget. And, if they're not worth *my* budget, how many other readers and ex-readers feel the same way?

I propose that all editors at comics companies be cut off from their comp lists. When you get something free, month after month, how do you know how much it is worth any more? How can you relate to what the consumer is thinking, when he or she weighs their purchases?

I think if comics company personnel were plunged into the cold cruel world of having to pay for their comics, they would quickly discover how few of them were worth their own money.

And that might be the first step to making them worth somebody else's money.

I think that's enough for one column. I'm not done yet. I'll save an even more modest proposal for next week. ✦

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Heidi can be e-mailed at ***comixace@aol.com****.*

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725M	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$15.75	$119.00
775M	7 3/4 x 10 3/4	Silver/Gold Comics- 1950's-70's	$16.75	$122.00
		Add Shipping & Handling*	$2.00	$9.00

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Price per: Item#	Size	Description	100	500	2000
675HB	6 3/4 x 10 1/2	Current Comics - fits 700	$8.00	$35.00	$120.00
700HB	7 x 10 1/2	Standard Comics - fits 725	$8.50	$36.00	$125.00
750HB	7 1/2 x 10 1/2	Silver/Golden Comics - fits 775	$9.00	$39.00	$135.00
758HB	7 5/8 x 10 1/2	Golden Age Comics - fits 800	$9.75	$41.00	$145.00
778HB	7 7/8 x 10 1/2	Super Golden Age Comics - fits 825	$11.00	$47.00	$160.00
825HB	8 1/4 x 10 1/2	"Large Comics, Mag. & Letter"	$12.00	$50.00	$170.00
858HB	8 5/8 x 11 1/2	Standard Magazines	$13.00	$56.00	$190.00
		Add Shipping & Handling*	$4.00	$14.00	$54.00

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Price per: Item#	Size	Description	50	200	1000
525M2	5 1/4 x 7 1/4	Photograph, Negatives	$9.50	$31.00	$130.00
625M2	6 1/4 x 10 1/2	Reader's Digest & Paperbacks	$10.50	$35.00	$150.00
700M2	7 x 10 3/4	Current Comics- 1990's	$10.75	$36.00	$155.00
725M2	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$11.00	$37.00	$160.00
775M2	7 3/4 x 10 3/4	Silver/Gold Comics - 1950's-70's	$11.50	$38.00	$165.00
800M2	8 x 10 3/4	Golden Age Comics - 1940's-50's	$12.00	$39.00	$175.00
825M2	8 1/4 x 10 3/4	Super Golden Age Comics	$12.50	$42.00	$180.00
875M2	8 3/4 x 12	Large Comics, Mag. & Letter	$12.75	$43.00	$185.00
900M2	9 x 12	Standard Magazines	$16.25	$53.00	$225.00
		Add Shipping & Handling*	$1.00	$4.00	$11.00

* Minimum Shipping Charge $5.00

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CURRENT COMICS

*"At **CBG**, we think more great comics are being published today than ever before. It's our mission to keep you informed about the people and publishers making news today."*

A *Gloomy* Pick of the Week

Slave Labor's *Little Gloomy Adventures* get the top grade!
Reading Room, Page 20

IN BRIEF

Alternative Comics announces FCBD edition

Alternative Comics announced Feb. 27 that its Free Comic Book Day submission is *Peanut Butter & Jeremy* #4. The issue features guest stories from Jeff Smith (*Bone*), Jason (*Schhh!*, *Hey Wait*), Brian Ralph (*Climbing Out*, *Cave-In*), Neil Fitzpatrick (*Neil Jam*), Tom Devlin (Highwater Books), and Jeffrey Brown (*Clumsy*).

The 32-page comic-book finds Jeremy the crow waking up to discover that he forgot to fly south for the winter while Peanutbutter the cat sleeps on a heater. Can the snowbound Jeremy get the heater from Peanutbutter?

Readers will find out May 3 when comics shops across the nation host the second Free Comic Book Day.

Beckett to publish *Terminator 3* book

Two months before the July release of *T3: Rise of the Machines* Beckett Comics will release two prequels to the popular film.

The first prequel, *Terminator 3: Before the Rise* is written by Ivan Brandon and is followed by *Terminator 3: Eyes of the Rise* written by Miles Gunter.

BULLETINS AT ONCE!

Get breaking news on CURRENT COMICS right away. Visit https://www.collect.com/login/newuser.asp to subscribe to our e-mail bulletin. Upon arrival at the site, choose "comics" as an interest, enter your e-mail address, and select that you wish to receive newsletters. You'll receive a weekly preview of upcoming sections – as well as instant news on breaking stories in today's comics hobby!

Venom to go it alone

Daniel Way to tackle popular villain in Tsunami title

When Marvel announced its Tsunami line of titles , due to hit stores in April, *Venom* stuck out like a sore thumb.

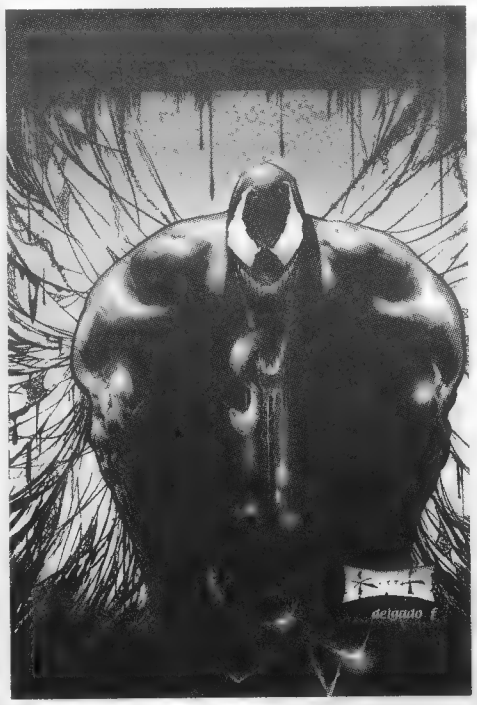
Billed as an all-ages line to try and get children into comics through manga-looking titles, the Tsunami version of Venom does not look like children should be let anywhere near it, but looks can be deceiving.

"Look at what kids do today. Harry Potter has got some scary stuff in it. This is kind of like *The Simpsons*. *The Simpsons* is always our model whenever we want to do something for adults, but not too mature," writer Daniel Way told ***CBG***.

"You are going to read things into this book that are at your personal maturity level. Different age groups are going to read this at a different level."

Way said that more of the focus of the series will be on the symbiote and not the character beneath it.

"The root of the problem is that all other Venom stories have concentrated on Eddie Brock as a character. Eddie Brock is obsessed with Spider-Man, but the symbiote is indifferent towards him. If you are this symbiotic being, wouldn't a guy with a metabolism like Spider-Man be the natural choice? To me that is a way better motivation than it loving him.



"This is not the same Venom people are used to seeing, we are going to make changes to it.

"This is more of a 'hunter/vampire with an agenda' story. What we are going to reveal is that it always had an agenda and that it is not here by accident. It didn't just hitch a ride because it was bored. There is something it can do here that it cannot do anywhere else," Way said.

Die-hard Venom fans need not fret, though. Eddie Brock will still be around and according to Way he will play an important role in the series.

"We are approaching it like a horror movie. You start out with a cast of people and some are going to live and some are going to die. I think a lot of people have gotten the wrong idea and they think this is going to be broken into story arcs and every story arc there will be a new Venom. It is more that you will never know when he is showing up.

"When he first showed up he was this really scary shadow thing and that is what we are going back to. In some of the other Venom books he lost all of his effect and his juice because they would just show him walking around and talking to people. Venom walking down the street eating a falafel.

"He should be a scary terrifying animal that comes out. The only time you should see him is when he is coming to get you. You don't see him by accident."

Way also talked about working with artist Francisco Herrera and that fans might even be underestimating his work.

"I don't think people understand what Francisco is capable of. I think both of our instincts were to make the book as scary and intense as we can. We are going to see a lot of great things from Francisco.

"I can tell from what I have seen in the first pages of the first issue that he is getting really comfortable with this," Way said.

He also addressed the negative online speculation that he read after the book was announced.

"Obviously this isn't a *Spider-Man* book," Way said. "That is not to say this isn't going to intertwine with Spider-Man at some point, but the mandate with this book is to do a Venom book and not do another Spider-Man book.

"People are mad because this is not John Romita Jr. and Spider-Man fans regard Venom as their character and we're deviating from that. We are telling a different story in a different way that looks different." ✦

INSIDE THIS SECTION

- **Now Appearing**.....14
- **Tony's Tips** by Tony Isabella.....18
- **Reading Room**.....20
- **Comics Guide** by Maggie Thompson.....22

Toy Fair previews comics figures

Hulk and X-Men to get plenty of shelf space

By **Tom Bartsch**

People everywhere are already seeing green. The Average Joe is seeing green in his clothes, toys, and highway billboards, while toy companies have green dancing in their heads in anticipation of a big payout.

As comics-related movies continue to roll out, The Hulk gets his turn, starting June 20. But the toys and promotions cups already run over. His Greenness is omnipresent.

However, Hulk is going to have to share some of the spotlight in the 2003 movie season. After all, another *Lord of the Rings* movie awaits in the fall, and more super-heroes are returning with *X2*, the sequel to *X-Men*, this summer. For collectors, this means another great opportunity to grab their favorite silver screen characters. Here are some of the toys on tap.

The Green Machine

For Marvel-related films, collectors don't have to look any further for toys than Toy Biz. As a Marvel company, it'll have all the characters, and they will be well done. And with *Hulk* and *X2* being Marvel films, guess who is looking forward to a great 2003?

The Hulk, starring Eric Bana and Jennifer Connelly, is a natural for comics collectors. And, judging from a session of playing with many of the Toy Biz Hulk products in the showroom, the toys will also be popular.

Toy Biz is allowing fans to try their hands at being The Hulk ... literally. The electronic Hulk Hands are foam hands that slip on and make electronic punching sounds. They're in stores now for $19.99.

As for the figures, a 13-inch Battle Action Hulk is available now. With the control handle, Hulk can smash and kick — with electronic sounds.

The Rage Cage is a personal favorite. Go ahead and try to tame The Hulk by placing him in a "cage." The 8-inch figure of fury will destroy the breakaway walls with roaring sound effects.

Numerous other figures are already on the market, but these are scheduled for August release:

- Rapid Punch Hulk
- Throwing Hulk
- David Banner
- 13-inch Stretch n' Roar Hulk.

And don't forget the Hulk Movie Mask with voice changer. Kids speak through the mask to sound like Hulk. These green goodies will be available in July.

X-Men return

In May, the mutants that make up The X-Men will return to the big screen. The toys from Toy Biz will be out much sooner.

The first assortment of six-inch figures will be out in April, retailing for $7.99. Here there'll be Superposeable Wolverine and Cyclops, Battle Attack Logan, and Superposeable Nightcrawler. Roto-molded figures of Wolverine and Nightcrawler will also be out in April. These will retail for $9.99.

Witchblade

Palisades Toys is also doing figures based on the animated version of *Witchblade*.

Coming in August, these animated figures will include Sara Pezzini, The Darkness, Magdalena, and an exclusive Pezzini in an overcoat. The 4-1/2-inch blister-card figures will retail for $10 each.

More Marvel classics from Toy Biz

Last year, Toy Biz stole the action figure show with its Spider-Man line based on the film. This year Toy Biz will rely heavily on Hulk and Lord of the Rings toys as its recipe for success. But don't forget about the company's other Marvel beauties.

There is a buzz about Toy Biz's new Marvel Studios Line. Each 12-inch figure will have more than 30 points of articulation, its own accessories and a price tag around $39.99. The figures include Blade II, Punisher, and Wolverine. In July, Daredevil will join the mix.

Toy Biz is getting Spider-Man back to his comic book roots this year with a variety of six-inch figures. Assortments 1-4 have already been released with 5-7 coming in March, July, and September, respectively.

Assortment five will include Spider-Strength Spider-Man, Spider-Sense Spidey, Spidey with crawling action, and Venom.

Marvel Legends assortment four will be released in August, including Punisher, Elektra, Beast, Gambit, and Goliath. The 6-inch characters will retail for $7.99 each. ✦

TOP SELLING COMICS
March 2003

The following comics are the preorder projections for the month of March based on orders placed by retailers through Diamond Comic Distributors. The number at right is in thousands of copies ordered.

1	*Batman* #613	DC	132
2	*Ult. Spider-Man* #38	Marvel	114
3	*Ult. Spider-Man* #37	Marvel	114
4	*Amaz. Spider-Man* #51	Marvel	100
5	*New X-Men* #138	Marvel	100
6	*Ultimate X-Men* #31	Marvel	93
7	*Ultimate X-Men* #30	Marvel	93
8	*Uncanny X-Men* #420	Marvel	90
9	*Wolverine* #188	Marvel	65
10	*JLA* #79	DC	65
11	*Wolverine* #187	Marvel	65
12	*X-Treme X-Men* #22	Marvel	63
13	*X-Treme X-Men* #23	Marvel	63
14	*Daredevil* #45	Marvel	62
15	*Marvel Universe The End* #1 (Of 6)	Marvel	62
16	*Avengers* #65	Marvel	61
17	*Marvel Universe The End* #2 (Of 6)	Marvel	57
18	*Incredible Hulk* #51	Marvel	57
19	*Fantastic Four* #67	Marvel	55
20	*Transformers War Within* #6	Dremwav	55
21	*Green Arrow* #22	DC	54
22	*Captain America* #10	Marvel	53
23	*Captain America* #11	Marvel	53
24	*Peter Parker Spider-Man* #54	Marvel	51
25	*Transformers Armada* #9	Dremwav	47
26	*GI Joe* #16	Image	47
27	*Truth* #5 (Of 6)	Marvel	45
28	*JSA* #46	DC	44
29	*Punisher* #23	Marvel	44
30	*Hulk Wolverine 6 Hours* #4 (Of 4)	Marvel	42
31	*Detective Comics* #780	DC	40
32	*Thundercats Return* #2	DC	40
33	*Spawn* #132	Image	39
34	*Green Lantern* #160	DC	38
35	*Green Lantern* #161	DC	38
36	*X-Men 2 Movie Prequel Wolverine*	Marvel	38
37	*Captain America What Price Glory* #1	Marvel	38

Source: Diamond Comic Distributors

NEW COMICS shipping March 16-22

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Abstract Studios

Terry Moore's Paradise Too Vol. 2: TP Checking For Weirdos, $15.95

Archie Comic Publications

Betty & Veronica #186, $2.19
Betty & Veronica Digest #137, $2.39
Jughead's Double Digest #93, $3.59
Sonic The Hedgehog #121, $2.19

CPM Manga

Urotsukidoji Legend of the Overfiend Book 4, $16.95

CrossGen

Crossovers #3, $2.95
Crux #24, $2.95
Meridian Traveler Vol. 1 Flying Solo, $7.95
Route 666 #10, $2.95
Scion #34, $2.95

Dark Horse

Judge Dredd vs. Aliens: Incubus #1, $2.99
R.I.P.D. TP, $12.95
Star Wars: Republic #52, $2.99

DC Comics

American Century #24, $2.75
Batgirl #38, $2.50
Batman: Gotham Knights #39, $2.75
Birds of Prey #53, $2.50
✪ *Fight For Tomorrow* #6 (Of 6), $2.50 (Feb. 23-March 1)
Flash #196, $2.25
Forever Maelstrom #5 (of 6), $2.95
Green Arrow #22, $2.50
JLA: Scary Monsters #1 (of 6), $2.50
JSA: The Unholy Three #2 (of 2), $6.95
Lucifer #36, $2.50
Power Company #14, $2.75
Powerpuff Girls #36, $2.25
Robin #112, $2.25
Robotech #4 (of 6), $2.95
Sleeper #3, $2.95
Smallville #1, $3.50
Supergirl #80, $2.50
Superman: Metropolis #2 (of 12), $2.95
Thundercats: The Return #2 (of 5), $2.95
Top Ten Book Two TP, $14.95
Wonder Woman: Paradise Found TP, $14.95
Y: The Last Man #9, $2.95

Eureka Productions

Graphic Classics Vol. 5: Jack London, $9.95

Gutsoon! Entertainment

Fist of North Star: Master Ed Vol. 3 GN, $17.95
Raijin Comics #15, $4.95
RGA Magazine #15, $0.99

Image Comics

Devil's Due Studios Preview 2003, $1.00
Dominion #3, $2.95
G.I. Joe #16, $2.95
Masters of the Universe Vol. 2 #1, $2.95 (Sp Ed $5.95)
Paradigm #7, $2.95
Parliament of Justice #1, $5.95
Savage Dragon #109, $2.95

Marvel Comics

Amazing Spider-Man #51, $2.25
Captain America: What Price Glory #3, $2.99
Captain Marvel #7, $2.25
Daredevil #45, $2.99
Elektra #22, $2.99
Fantastic Four: Unstable Molecules #4 (of 4), $2.99
New X-Men #138, $2.25
Soldier X #9, $2.25
The Hood Vol. 1: Blood From Stones TP, $14.99
Thunderbolts #77, $2.25
Truth: Red, White Black #5 (of 6), $3.50
Ultimate Spider-Man #38, $2.25
Wolverine Legends Vol. 3: Law of the Jungle TP, $12.99
X-Men 2 Movie Prequel: Nightcrawler, $3.50
X-Men 2: Movie Prequel: Wolverine, $3.50
X-Men: Ronin #2 (of 5), $2.99

Oni Press

Three Days In Europe #4 (of 5), $2.95

Viz Communications

All - New Tenchi Muyo Vol. 1: TP Alien Nation, $8.95
Anime Art Gallery: The Art of Inu Yasha, $22.95
Animerica April 2003 Vol. 11 #4, $4.95
Best of Animera 2003, $12.95
Firefighter: Daigo of Fire Company M Vol. 2 GN Special Ed, $9.95

NOW APPEARING!

March 16

Todd Nauck (*Young Justice, Wildguard*) at Bedrock City Comic Co., 6517 Westheimer, Houston, **Texas** 77057, from noon to 2:30 p.m.

March 20

Walter Simonson (*Wonder Woman, Thor, Orion*) at New Dimension Comics, 101 Clearview Circle, Butler, **Pennsylvania** 16001, from 2 to 4 p.m.

March 22

Peter Laird (*Teenage Mutant Ninja Turtles* co-creator), **Jim Lawson** (*TMNT* penciller), **Eric Talbot** (*TMNT* inker), **Michael Dooney** (*TMNT* cover artist), **Dan Berger** (creator of *Gutwallow*), and **Doug Chapel** (creator of *Action Geek*) at That's Entertainment, 244 Park Ave., Worcester, **Massachuestts** 01609, from 1 to 5 p.m.

Leonard Kirk (*Supergirl, Captain Marvel,* and *JSA*) at Big B Comics, 1045 Upper James St., Hamilton, **Ontario**, Canada, beginning at 1 p.m.

Vampi gets a revamp

Sean McKeever to write *Vampi: Vicious*

By **Nathan Melby**

In July, Anarchy Studios will release *Vampi: Vicious*, a new ongoing series written by Sean McKeever with art by Omar Dogan (*Xin*). The series will not relate to the previous *Vampi* series, even though readers will notice some familiar faces.

Editor Maureen McTigue told ***CBG*** how she hooked up with McKeever on the project.

"I met Sean last year at Philly and I mentioned playing with the characterization of Vampi and he said, 'If you want good characters, I'm your man,' " McTigue said. "I liked his ideas so we have been going back and forth over the last couple of moths and really started hammering it home."

"First off," McKeever said "we're bringing Vampi to a new locale: the massive, corporate-run megalopolis of New Chicago. I'm taking the idea that politicians are corporate puppets and projecting a future where big business puts itself in a position to just cut out the middle man and drop the pretense. And New Chicago is run by a corporation named XanCorp.

"We jump into her new life and purpose, which is essentially to help people who, like Vampi herself, have been tortured, maimed or otherwise used as unwilling test subjects 'in the name of science and progress'. So when she hears about a place that exists solely to use humans as cattle in order to produce drugs, weapons, and weird, crazy, occultish stuff, she's all about shutting it down for good."

The Anarchy character, who first appeared two years ago, is more manga-influenced. The new series will spin out of that, but is not so tied into it that people need to know it.

"This is still the same girl, but she has gone through a lot," McTigue said. "We will see this new take on her in this new world. You will meet new characters who she realizes she needs. This is a team book without being a straight team book. Different personalities and powers will play off each other"

McTigue joked that this is kind of like a *Buffy the Vampire Slayer* situation, except that the hero is a vampire. ✦

Preorders up for March; depth seen in TPB sales

Comic-book preorders for March grew at low double-digit rates, according to ***CBG***'s analysis of Diamond Comics Distributors preorders. It's an excellent sign for the last month of what has traditionally been referred to as "the dead quarter."

Top 300 comics unit preorders stood at 5.85 million, a 12% increase over March 2002. Top 300 comics dollar preorders stood at $16.20 million, a 14% increase over March 2002. Top 300 comics plus top 50 trade paperback preorders stood at $18.29 million, an 8% increase over March 2002.

Applying Diamond's ratios for its comics-versus-trade paperback sales during March, the *least* that a combination of the Top 300 comics plus *all* the trade paperback preorders could amount to is $19.38 million, an increase of 6%.

Trade paperback preorders were weaker than in March 2002, a month which had several 9/11 benefit offerings. But the 50th-place trade paperback in March 2002 had preorders of 1,300 copies, while the 50th-place trade paperback in March 2003 had preorders of 1,570 copies. This suggests that while trade paperbacks as a group may appear volatile due to key offerings, the category is seeing growth overall — such that midlist items are moving more copies. ✦

CONFIRMED SHIPPING

They're out there: We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through Feb. 28:

Aardvark Vanaheim: *Cerebus* #287, $2.25 (Feb)

Abstract Studios: *Strangers In Paradise Vol. III* #56, $2.95 (Jan)

Amaze Ink (Slave Labor Graphics): *Charm School* #7, $2.95 (Feb)
Highway 13 #9, $2.95 (Feb)

Antarctic Press: *Gold Digger Pkt Manga* #1, $12.95 (Feb)
Luftwaffe 1946 #6, $5.95 (Feb)
N.H.S. Perfect Memory #4, $7.95 (Feb)

Archie Comic Publications: *Archie* #533, $2.19 (Feb. 23-March 1)
Betty & Veronica Spectacular #59, $2.19 (Feb. 23-March 1)
Laugh Digest #182, $2.39 (Feb. 23-March 1)
Veronica #137, $2.19 (Feb. 23-March 1)

Autumn Press: *Monster Club* #2, $3.50 (Jan)

Avatar Press: *Warren Ellis's Scars* #3 (of 6), $3.50 (Sp Ed $3.95) (Jan)

Bongo Comics: *Simpsons Comics* #79, $2.50 (Feb)

Claypool Comics: *Elvira* #118, $2.50 (Feb)

Com.X: *Codename: Babetool TP*, $12.99 (Dec)

CPM Manga: *La Blue Girl: Manga Ed Book 2 Evil Ninja Masters*, $16.95 (Feb)

CrossGen: *Brath* #1, $2.95 (Feb. 23-March 1)
Edge #11, $7.95 (Feb. 23-March 1)
Meridian #33, $2.95 (Feb. 23-March 1)
Path #12, $2.95 (Feb. 23-March 1)
Ruse #17, $2.95 (Feb. 23-March 1)

Dark Horse: *Astro Boy Vol. 12 TP*, $9.95 (Feb. 23-March 1)
Buffy The Vampire Slayer #54, (two covers $2.99) (Feb. 23-March 1)
Hellboy: Anthology #1, $2.99 (Feb. 23-March 1)
Kiss #7, (two covers $2.99) (Feb. 23-March 1)
Lone Wolf 2100: Shadows on Saplings TP, $12.95 (Feb. 16-22)
Nevermen: Streets of Blood #2 (Of 3), $2.99 (Feb. 23-March 1)
Star Wars: Jedi - Mace Windu, $4.99 (Feb. 9-15)
Star Wars: Republic #50, $5.99 (Jan. 19-25)
Usagi Yojimbo #64, $2.99 (Feb. 23-March 1)

DC Comics: *Batman* #612, $2.25 (Feb. 23-March 1)
Batman: Gotham Adventures #59, $2.25 (Feb. 23-March 1)
Catwoman #16, $2.50 (Feb. 23-March 1)
Danger Girl 3-D, $4.95 (Feb. 23-March 1)
Dexter's Laboratory #34, $2.25 (Feb. 23-March 1)
Flash #195, $2.25 (Feb. 16-22)
Global Frequency #5 (Of 12), $2.95 (Feb. 23-March 1)
Green Arrow #21, $2.50 (Feb. 23-March 1)
Green Lantern: The Power of Ion TP, $14.95 (Feb. 23-March 1)
Hellblazer #181, $2.75 (Feb. 23-March 1)
JLA #78, $2.25 (Feb. 23-March 1)
JLA/The Spectre: Soul War #2 (Of 2), $5.95 (Feb. 23-March 1)
Legion #17, $2.50 (Feb. 23-March 1)
Out There #16, $2.95 (Feb. 23-March 1)
Resistance #6, $2.95 (Feb. 23-March 1)
Supergirl #79, $2.50 (Feb. 16-22)
Superman #190, $2.25 (Sp Ed $3.95) (Feb. 23-March 1)
Titans #50, $2.75 (Feb. 23-March 1)
Vertigo X Preview, $0.99 (Feb. 23-March 1)
Wildcats Version 3.0 #7, $2.95 (Feb. 23-March 1)
Wonder Woman #189, $2.25 (Feb. 23-March 1)

Dork Storm Press: *Dork Tower* #22, $2.99 (Dec)

Dreamwave: *Sandscape* #2, $2.95 (Feb)
Transformers: Armada #8, $2.95 (Feb)

Fantagraphics Books: *Weasel* #6, $12.95 (Sp Ed $19.95) (Jan)

Fusebox Comics: *Fuse* #5, $2.99 (Feb)

Gutsoon! Entertainment: *Raijin Comics* #12, $4.95 (Feb)
RGA Magazine #12, $0.99 (Feb)

Image Comics: *Athena Inc* #5, (two covers $2.95) (Dec. 8-14)
Battle of the Planets #7, $2.99 (Feb)
G.I. Joe Battle Files: Ultimate Source Book TP, $14.95 (Jan. 26-Feb.1)
G.I. Joe Frontline #4, $2.95 (Jan. 5-11)
Hammer of the Gods "Hammer Hits China" #1 (Of 3), $2.95 (Feb. 9-15)
Karza #1 (Of 4), $2.95 (Feb. 2-8)
Micronauts #5, $2.95 (Feb. 2-8)
Paradigm #6, $2.95 (Feb. 2-8)
Rising Stars: Bright #1 (Of 3), $2.99 (Feb)
Sammy Tourist Trap #1 (Of 4), $2.95 (Feb. 23-March 1)
Tech Jacket #4, $2.95 (Feb. 9-15)
Tomb Raider #27, $2.99 (Jan)
Witchblade #62, $2.99 (Jan)

Insomniac Press: *Chewing On Tinfoil GN*, $15.95 (Feb)

Kenzer & Company: *Knights of the Dinner Table: Black Hands Gaming Society Special*, $2.99 (Feb)
Kodt Miniseries Px Special Vol. 1 #1 (Of 3), (two covers $2.99) (Feb)
Tony Digerolamo's Travelers #20, $2.99 (Feb)

Lone Star Press: *Pantheon* #12 (Of 12), $2.95 (Feb. 16-22)
Strange Heroes #7, $2.95 (Feb. 16-22)

Marvel Comics: *Agent X* #8, $2.25 (Feb. 23-March 1)
Amazing Spider-Man #50, $2.25 (Feb. 16-22)
Avengers #64, $2.25 (Feb. 23-March 1)
Daredevil #44, $2.99 (Feb. 23-March 1)
Elektra #20, $2.99 (Dec. 29-Jan. 4)
Fantastic Four #66, $2.25 (Feb. 23-March 1)
Hulk/Wolverine: 6 Hours #3 (Of 4), $2.99 (Feb. 23-March 1)
Paradise X: Ragnarok #2 (Of 2), $2.99 (Feb. 23-March 1)
Peter Parker Spider-Man #53, $2.25 (Feb. 23-March 1)
Ultimate Spider-Man Vol. 2 HC, $29.99 (Feb. 23-March 1)
Ultimate X-Men #29, $2.25 (Feb. 9-15)
Weapon X #6, $2.25 (Feb. 23-March 1)
X-Men Unlimited #42, $3.50 (Feb. 23-March 1)
X-Statix #8, $2.25 (Feb. 23-March 1)
X-Statix Vol. 1 TP, $11.99 (Feb. 23-March 1)

Moonstone: *Moonstone Noir: Mysterious Traveler*, $5.50 (Feb)
Sherlock Holmes Mysteries Vol. 1 TP, $18.95 (Feb)

NBM: *Oddballz* #6, $2.95 (Feb)
Will Eisner's Princess and the Frog SC, $7.95 (Feb)

Rebellion: *2000 AD* #1325, $3.25 (Jan)
2000 AD #1326, $3.25 (Feb)

Shanda Fantasy Arts: *Katmandu* #28, $4.99 (Dec. 15-21)
Shanda The Panda #36, $4.99 (Dec. 15-21)

TokyoPop: *Cardcaptor Sakura* #33, $2.99 (Oct)
Gundam Wing: Last Outpost #4 (of 12), $2.99 (Oct)

Tony Raiola: *Dick Tracy Purple Cross Gang Part 1*, $9.50 (Jan)
Dick Tracy Purple Cross Gang Part 2, $9.50
Little Orphan Annie: The Dreamer, $9.50 (Feb)

Viz Communications: *Bastard!!* #15: Empress Part 1 (Of 5), $3.95 (Feb)
Battle Angel Alita: Last Order Part 1 #6, $2.95 (Feb)
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Where super-heroes fear to tread: An independent publisher preview

Editor's note: A number of independent publishers were recently approached and asked to choose one title from their upcoming releases to spotlight. *CBG*'s reporter Nathan Melby then spoke with members of each titles' creative team and here are the results. Go on, pick these up to see what you've been missing. If you like what you see, encourage your retailer to order more.

Boneyard Swimsuit Issue

NBM
$2.95, b/w

Boneyard is a collection of funny characters all set in a graveyard. Richard Moore's story of Paris, a man who inherits the graveyard only to find it filled with a lot of hilarious monsters, will come with a one-shot twist in March when the *Boneyard Swimsuit Issue* is released.

"What is going on is that this is not a true swimsuit issue," Moore told ***CBG***. "In the current storyline the main character, Paris, is deep in tax debt so Glump the demon has this big idea to raise money doing this swimsuit issue. He always has these plans to take over the world and this is his latest version. In *Boneyard* #10 characters actually receive the issue itself and as they are flipping through it they see the same thing that the reader will see if they pick up the swimsuit issue. They realize that Glump screwed the whole thing up and it was all for nothing, plus he won't be taking over the world."

The story arc began in #8 when Glump decided the way to get Paris out of debt was to do a swimsuit issue. But Moore is quick to point out that this is not a standard swimsuit issue that comics readers are used to.

"This is not a swimsuit issue in the true sense. I needed something that they could legitimately put out and hope to make money off of," Moore said.

Moore then went on to look at the future of the series, and the upcoming changes.

"The next issue is going to be pretty heavy. It is going to be the first run-in that everyone has witnessed between Abbey and Lilith, the vampire who made Abbey 2,000 years ago. We are also going to discover that Abbey wasn't always the sweet vampire that she is now.

"After that will be a couple of lighter storylines, leading up to another dark one, where Lilith is going to try to turn Abbey evil again. There is always going to be a lot of humor, but there is going to be serious character development along the way."

Three Strikes

Oni
$2.99, b/w

Fans of Nunzio DeFilippis, Christina Weir, and Brian Hurtt's *Skinwalker* will be happy to see that the trio will be teaming up to bring *Three Strikes* for Oni Press in April.

Artist Brian Hurtt told ***CBG*** that fans of *Skinwalker* will be quite satisfied with *Three Strikes*. "Fans of *Skinwalker* can expect the same level of storytelling and attention to character as they got from it," he said. "The thing that people seemed to respond to overwhelmingly in the first series was the amount of dimension that Nunzio and Christina were able to give the characters in the context of well-paced thriller. In *Three Strikes* they are giving the characters even more room to breathe and develop and I believe it will make for an even more satisfying story."

The story behind *Three Strikes* is based on the fact that for every action there is an equal and opposite reaction and Rey Quinta and Noah Conway are about to have their lives thrown into chaos.

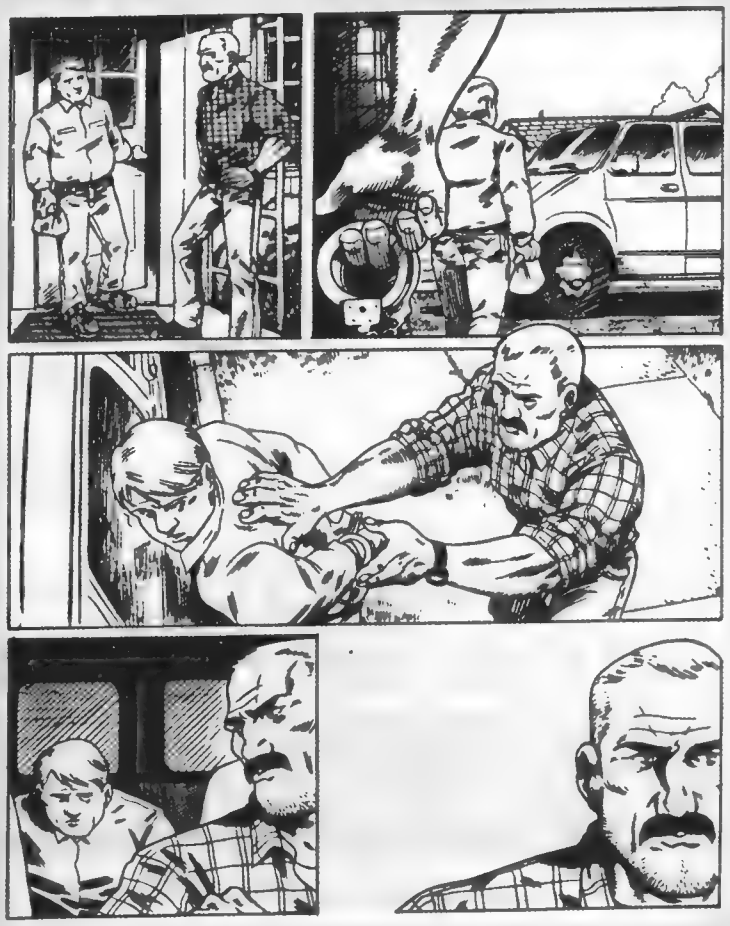
"I see the book as less a story of suspense as one of tension. It's in the air and it permeates the story. There's a sense of inevitability to the outcome of the two main characters' stories yet at the same time you are intrigued at how it will play out," Hurtt said. "The story is a slow burn in that way and as it goes on the lives of these characters spin more and more out of control. This probably isn't the book for action junkies and the bloodthirsty, but it will still offer up a few adrenaline-pumping scenes to help propel the story."

When asked what it is like to do a comic book grounded in reality Hurtt said, "I find it quite challenging actually, in a good way of course. It's a challenge trying to create a world that is visually as realistic and tangible as the one the script asks for.

"I'm working in partnership with the writers to try and pull the reader into the story and for that reason it has to be a world that the reader recognizes and believes in. You see, it's a heck of a lot easier to draw a believable-looking spaceship than it is to draw a Ford Explorer. Nobody's going to stop you and say 'What a phony looking spaceship! Spaceships aren't squatty looking like that and they have more trunk space!' In the end though it's very satisfying when I'm able to pull it off — when I can take the world we see every day and still make it visually interesting."

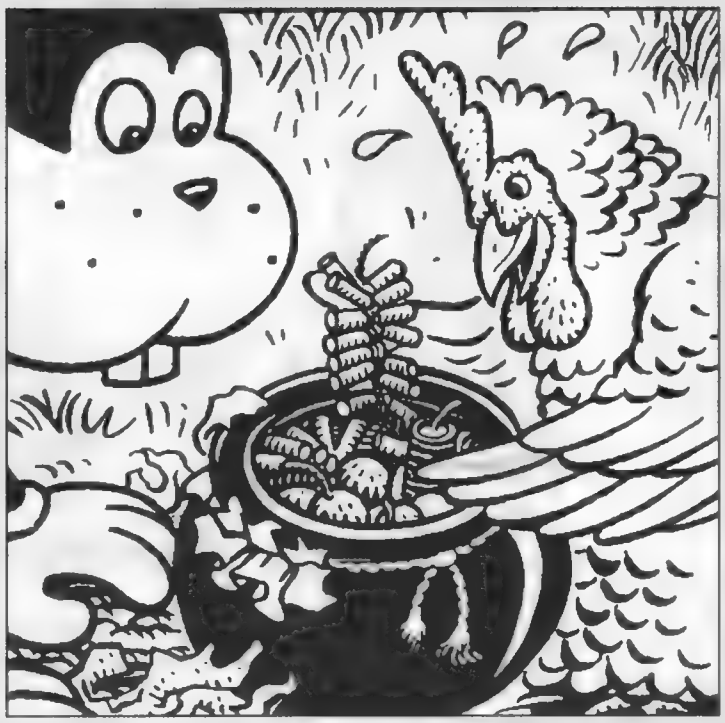
Hurtt said that the second time around working with DeFilippis and Weir there was much more contact than when the three collaborated on *Skinwalker*.

"On *Skinwalker* our contact was actually fairly minimal. It wasn't until after we met in San Diego last year that the three of us were able to hang out a little and get to know each other. Now there is more of a back and forth as we work on this series. We talk on the phone every week or so and exchange ideas and discuss page layouts and such ... mainly though we discuss *Buffy the Vampire Slayer*," Hurtt said.



The Frank Book

Fantagraphics
$39.95, color and b/w



Jim Woodring's *Frank* comics have quite a bit of fans, all the way up to famous director Francis Ford Coppola. After 12 years Fantagraphics will collect all of Woodring's work in the past decade.in *The Frank Book*, a 344-page cloth-bound hardcover retailing for $39.95 and scheduled to ship in June.

"I am glad that it is all being collected into one book and surprised there is so much of it," Woodring told ***CBG***. "In a way I almost feel like it is a *de facto* end to the *Frank* series. It turns it into one big monolithic chunk with a beginning and an end. I am not entirely sure I will continue with it now."

The book features an introduction by Coppola, director of the *Godfather* films. Woodring said it was great to have a star of his caliber writing the introduction.

"He has a magazine called *Zoetrope: All-Story* that publishes the works of writers. For one of the early issues he contacted me to be the guest illustrator," Woodring said. "I wanted to get someone with a good name to do the introduction so I took a chance and asked him."

One of the main features about *Frank* is that there are no words, but the story is still easy to follow.

"It is like anything else, when I decided to do it I just had a sense that I could, and like they say, 'Conviction is talent.' I was motivated to do it so the stories would be timeless and placeless," Woodring said. "I thought if I didn't use words it would be harder to say what was happening and that was an important element of the storyline for me.

"I only got into comics because it was a venue that was offered to me. I am not so much interested in doing comics as I am in expressing myself in drawings and paintings. I imagine I will do more *Frank* stuff some day if time allows. One of the reasons I realized early on I could never be a newspaper strip cartoonist was because doing the same thing over and over again would be difficult for me. I like to jump around and try new things, develop new techniques, and explore new areas."

Fade from Blue

Second 2 Some Studios
$1.50, b/w

Fade from Blue has become a hit for Second 2 Some Studios, but writer Myatt Murphy cannot stop trying to sell the book, and for good reason. He wants as many readers as he can get. With its sixth issue hitting stores in a couple of weeks and what he sees as a great issue for #7, Murphy talked with ***CBG*** about changes readers can expect when the issue hits retailers shelves in May.

The story of four sisters from four different moms has become very popular and Murphy wants to keep the series rolling. But #7 will see a change in the mood for the light-hearted yet serious title.

"With #7, readers can expect a change in voice. The issue starts to take the story arc of what happened with the disappearance of the four mothers and the book starts to get a tad more dark," Murphy told ***CBG***.

"For the readers who have enjoyed the humor and the light-heartedness of the book, there is still going to be some embedded in there to keep it lively, but it starts fast forwarding the mystery that has been tucked in the back of the book."

Readers are going to learn in #7 what happened to Marit's mother, which was alluded to in #2. Marit will become more of the focal point of the story and readers are going to see what she saw on the day her mother died.

"That is going to make readers understand why she is who she is," Murphy said. "You will watch her transformation right there on the page from who she was to who she is. You are going to get to see what she saw through her eyes, and it is not pretty."

"I wanted to kind of fool people a little bit," Murphy said. "Issues #1-10 take place within a week, so #7-10 take place within 36 hours. What happens in those 36 hours is something that is going to change all four of the girls' lives in a different direction from what you've seen them in #1-6."

The issue will have what Murphy said is the best cover *Fade From Blue* has had. The cover will be a double page cover that features all of the characters of *Fade*, all the way down to the pizza boy from the beginning of the first issue.

"And, as always, the price will be $1.50," Murphy concluded.

POOR LITTLE THING.
IT'S NOT YOUR FAULT THINGS AREN'T ALWAYS WHAT THEY SEEM.
COME BACK TO BED, ANGEL.
I KNOW WHAT THAT FEELS LIKE MYSELF.

Crime-fighting independent reviews

Tony reads (and reviews) 'em all!

By **Tony Isabella**

Someone on the Internet referred to me as 'that horrible little man who replaced Rob Lowe' ... which is hurtful, because I think of myself as a delightful little man.

*— **Joshua Malina**, 37, actor, on joining the cast of **The West Wing** as speechwriter Will Bailey.*

As a rule, I generally avoid writing overmuch about — gasp — politics in this venue, but this has an ethereal connection to comics. I have a candidate for President, though I'll be amazed if he's actually on the ballot in November 2004. Representative Dennis Kucinich of Ohio has declared his candidacy for the highest office in the land. I don't agree with all his positions, but he grew up in the same Cleveland neighborhood as I did; he remembers my mother's name; and, when he was mayor of Cleveland, he used to visit my Cosmic Comics store and buy the occasional comic book. I can't remember what comics he would buy, but, at this stage of the presidential race, I don't know of any other candidate who has ever read comic books. I think this makes Kucinich the clear choice for comics fans across this great land of ours.

If you'd like my thoughts on other political issues, visit *www.worldfamouscomics.com/tony*. On to the reviews.

Mike W. Barr, who is both a pal and one of my favorite comics writers, is in the bookstores with ***Star Trek: Gemini*** (Pocket Books, $6.99), his first prose novel. I'm on record as saying Barr is one of the two best writers of *Trek* comics — our own Peter David being the other — so I eagerly anticipated his going boldly where he had never gone before. I wasn't disappointed.

Gemini is classic *Star Trek* in all the good ways. After all, the sets and special effects don't look as cheesy in a novel as they did on my 1966 television set.

Barr writes the characters we love as we fondly remember them. Captain James T. Kirk is, as ever, just a little full of himself.

Doctor McCoy and Mister Spock are the loyal friends whose expertise astonishes and whose banter delights. While reading this novel, I literally laughed out loud at their exchanges. Barr will pooh-pooh the notion that getting these characters right is at all difficult, but so many *Star Trek* writers *don't* get them right that I think his skill in this area is noteworthy.

The story is equally noteworthy. The Starship *Enterprise* has come to planet Nador to participate in the world's first election, its citizens voting on whether they will join the Federation of Planets.

Nador's young rulers are Siamese twins joined at the spinal cord. Its history is one of conflict among its different tribes. Though Their Serene Highnesses Abon and Delor support membership in the Federation, there are other Nadorians who don't and who will do whatever it takes to prevent that union, even to assassinating the princes. What follows is an exciting novel of political conflicts on land and in space with lots of surprises ... including a "monster" which ranks with the very best *Trek* beasties.

Barr makes good use of the traditional *Trek* cast; fans of the original show will enjoy seeing Kirk's nephew Peter playing a major role in the novel. But, as was the case in his *Trek* comics, Barr also excels in creating new characters every bit as interesting as Kirk and company. In this book, we get the remarkable princes of Nador; Lady Pataal, their royal consort; and career diplomat Sylvan Roget, the last on the verge of retiring from a life of good and true service to the Federation. If Barr wrote another novel about any of them, regardless of whether the *Enterprise* crew even made an appearance, I'd buy it without hesitation.

On our scale of zero to five Tonys, as depicted by those darn cute floating heads, *Star Trek Gemini* earns the full five. I hope it's just the first of many Barr/Trek novels to come.

The first two issues of ***A.K.A.*** (Ferret Press, $2 each) have a lot going for them and just as many places where they don't. The painted covers by creator and artist Steve Black are attractive but don't adequately communicate the nature of the series. Inside the issues, Black's storytelling ranges from good to excellent, but his actual drawing is weak. On a panel-to-panel basis, his human figures are often awkward and sometimes downright ugly.

I like *A.K.A.*'s lead characters: private investigators Alison Albright and Katie Kristopher. Writer Dana Naraghi does a terrific job introducing them and portraying their different personalities.

Each brings certain attitude and skills to their partnership, and their personal friendship seems completely natural. Naraghi also gets good marks for his storytelling; the story held my interest as it moved smoothly forward.

Unfortunately, with two out of the intended three issues done, that story appears to be little more than a familiar "private eye" tale. Albright and Kristopher have been hired by a distraught wife to get the goods on her cheating husband, but there is more to the case than their client has shared with them. To make this initial story memorable, Black and Naraghi need to come up with a big and surprising finale.

I'll give *A.K.A.* points for the "what has gone before" page at the start of the second ish. I was less pleased with the two-page prose story at the back of the book; it didn't have much going for it beyond the wordplay of its title.

The writing in *A.K.A.* is better than art; it leaves me wanting to see more of the lead characters, albeit in a story that doesn't feel as if I've read it before. For the characters and the design of the series, *A.K.A.* picks up three Tonys.

***The Pogostick* #1** (Fantagraphics, $4.95) introduces readers to night-shift rivet designer Audrey Grinfield, a disturbed individual whose erratic behavior is all the more disturbing because he is utterly oblivious to the bad choices he makes and how they disrupt his life time and time again. Were you to meet Grinfield in real life, you would probably consider chewing off your own leg to escape his company. However, in the skilled hands of writer Al Columbia and artist Ethan Persoff, his misery makes for a fascinating, humorous, and refreshingly unsettling reading experience.

From the stylish cover through the 30-some pages of black-and-white-and-gray art to the "can't wait for the next one" excitement of this first chapter, *The Pogostick* #1 was a complete delight. It deserves and receives the full five Tonys.

Shouldn't You Be Working? (Fantagraphics, $5.95) is an 80-page collection of goofing-off drawings doodled by Johnny Ryan while he was "working" as an insurance clerk at a Seattle urological clinic.

Except for a few cartoon and comics characters rendered in Ryan's style — and a Three Stooges gag that got a smile out of me — there isn't anything worthwhile here. It's just page after page of crude images reflecting a sophomoric obsession with bodily functions and nudity, the kind of stuff you see from high-school students still fascinated by their own evacuations.

Shouldn't You Be Working? would have been better titled *Surely You Aren't Gonna Waste Six Bucks on This?* It doesn't rate the smallest fraction of a Tony.

Save your money.

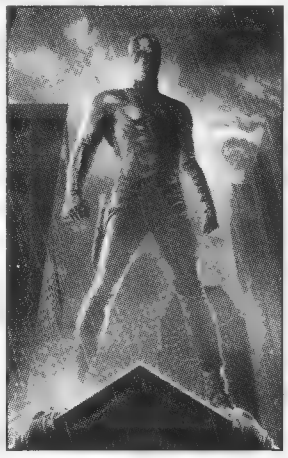
***Storylines* #1** (Fantagraphics, $4.95) is an anthology of comics works by students from the Savannah College of Art and Design. The advance press release compared them to "an All-Star team of Triple-A ballplayers," and, while that's an exaggeration, there is potential among the contributors to this comic book.

Edited by cartoonist-teacher James Strum (*The Golem's Mighty Swing*) and co-produced with the National Association of Comics Art Educators, *Storylines* presents just over a dozen comics of varying lengths. It's a mixed bag, and not all the contents are likely to appeal to any one reader. From my seat, I was most moved by Robyn Chapman's single-page "No More Tears."

Drew Weing ("Journal Comic") is the contributor most likely to advance to the big leagues; his strips would be a welcome addition to any newspaper's comics pages. I was also impressed by Jonathan T. Russell's stories about his travels abroad and Philip Craven's heart-rending "Can I Keep Him?"

Storylines #1 gets a respectable three Tonys, which isn't bad for an anthology featuring such diverse and experimental material. I'd love to see future editions drawn from young artists beyond the Savannah College students.

My son Eddie and I saw ***Daredevil*** on its opening weekend and came away from the theater feeling pretty positive about the film. There are differences between DD's origin in the movie and the one in the original Stan Lee and Bill Everett comic book, but I don't have a huge problem with them. Yes, we lose young Matt Murdock losing his sight as the result of a heroic act, but the movie version, in which virtually the last thing he sees is his father working as a bone-breaker, really tugs at the heartstrings. However, given that the movie Jack Murdock is murdered while Matt is still a youngster, it would've been nice to see scenes of the father redeeming himself by helping others in their neighborhood. In *my* Daredevil movie, that would have been the inspiration for attorney Matt's becoming such a champion of the underdog.



Of course, in *my* Daredevil movie, given my long association with Bob "The Law Is a Ass" Ingersoll, I would have included a line of dialogue establishing that the trial of the rapist was actually a civil suit, since private attorneys do not prosecute crimes. In the interest of logic, I'd have also indicated that Murdock and Nelson had some clients who did pay them with great big gobs of cash, the better to support their *pro bono* work.

The best performances in *Daredevil* were those of David Keith (Jack Murdock) and Joe Pantoliano (Ben Urich). Ben Affleck's Matt was good, as was Jennifer Garner's Elektra, but neither impressed me overmuch. I was most disappointed by Michael Clarke Duncan as The Kingpin. He had the look, but his gloating laughter reminded me way too much of Geoffrey Holder's "Baron Samedi" in *Live and Let Die*. There was even a hint of a Jamaican accent.

I'll give props to Colin Farrell for an accurate portrayal of Bullseye, and I fully understand why the character *had* to be in the movie, but, boy, howdy, am I tired of insane villains chewing up the scenery in super-hero movies! I blame Jack Nicholson.

The best part of the movie for me was the character act some fans hate. When Daredevil first proclaims he's not the bad guy, he's lying. He may not be *the* bad guy, but, yeah, he is *a* bad guy. He realizes he has allowed his rage to lead him to a dark worse than any blindness and makes the conscious decision to be a better man in the future. That's a welcome switch from all those movies where the hero starts out noble and ends up every bit as brutal as the foes he opposes.

Daredevil isn't a great movie, but it's a very good one. That earns it four Tonys and a certain future DVD sale to the Isabella household. ✦

The Tony Isabella Farewell Tour continues with Kansas City's Planet Comicon 2003, Saturday and Sunday, March 29 and 30, at the Overland Park International Trade Center. For more info, visit the show's website at ***www.planetcomicon.com****.*

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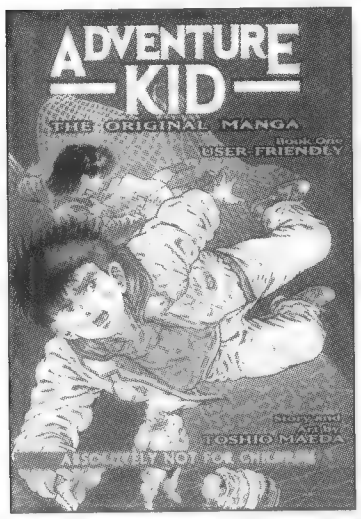
Adventure Kid – The Original Manga – Book 1: User-Friendly — CPM Manga/Manga 18

$16.95, b/w, 210 pgs., available now
Writer and artist: Toshio Maeda
reviewed by **Brent Frankenhoff**



Blaring the warning, "Absolutely Not for Children" on a red banner on its cover, this collection of Maeda's adults-only story of a computer whiz and his girlfriend who get sucked into a computer program is an entertaining story and would actually have been improved by the removal of the raunchy sex scenes designed for nothing more than titillation.

Norikazu, the computer genius, is a typical sexually frustrated young man, while his girlfriend Midori is the stereotypical shy Japanese woman who doesn't quite understand why these events are happening to her. Norikazu's father, who apparently doesn't have a name, is an unnecessary character only designed for comic relief through his sexual escapades. Yes, some of the sexual situations are necessary, such as when Norikazu and Midori encounter various demons in the virtual world, but none of the nonsense surrounding Norikazu's father is needed. It simply interrupts what is otherwise an engaging and well-drawn story. It's these types of sexual situations that supposedly entertain the Japanese readers that serve to turn off many American readers from manga. Perhaps the Japanese creators should keep a worldwide audience in mind when creating such products.

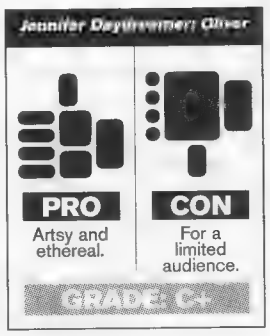
www.anime18.com

Jennifer Daydreamer: Oliver — Top Shelf

$4.95, b/w, 60 pgs., available now
Writer and artist: Jennifer Daydreamer
reviewed by **Jack Abramowitz**

The back cover quote uses the word "ethereal" to describe this. That's it exactly. *Oliver* comprises three ethereal, dreamlike tales that are not quite surreal but are, perhaps, only a step away.

Dreams, out-of-body-experiences, and out-and-out madness share common terrain in Daydreamer's world. (Given her subject matter, the reader must consider the possibility that that may be a pseudonym.) These comics are so much a glimpse into the mind that they probably have therapeutic value for Daydreamer as their creator. The reader, however, may occasionally be left with a sense of disorientation or bewilderment. But, hey, dreams don't always make sense. (And madness probably never does!)



Oliver is artsy. There is a consensus that one is "supposed" to like art. But opera usually doesn't draw as many viewers as "reality TV." This is no doubt good stuff, profound and moody, but it's also going to be an acquired taste. If after reading it, you scratch your head, read it a second time. You'll see things you originally missed.

www.topshelf.com

Rawhide Kid #1 — Marvel

$2.99, color, 32 pgs., available now
Writer: Ron Zimmerman; Artist: John Severin
reviewed by **S.A. Bennett**

Now that (it is to be hoped) we're all over the shock of the whole "gay Rawhide Kid" thing, what really matters is the approach Zimmerman takes with the material; the politically correct "cowboy who just happens to be gay" or the more extreme "he's one gaaaaaaaaay cowboy"?

It should come as no surprise to anyone knowing Zimmerman's work that his Johnny Bart is so hot, he's *flaming*. For the record, his Rawhide Kid is no swishy, effeminate fairy — he's a gossipy, fussy gunslinger who uses a cigarette holder, which might have been cutting-edge "outrageous" camp decades ago but now is the exclusive province of office jokes and Morning Zoo Crews.

It's a portrayal that isn't so much offensive as silly and more than a little sad — "Gay" Johnny Bart is a *Saturday Night Live* sketch, rather than an actual character. Which is a shame, since Zimmerman pretty much plays the other parts of his story (here it comes) "straight"; clearly, the man knows his Western clichés and stereotypes (anyone who knows "Kid Shaleen" is all right with me) and takes a perverse pleasure in popping them. And the art by Severin should shame artists a third his age.

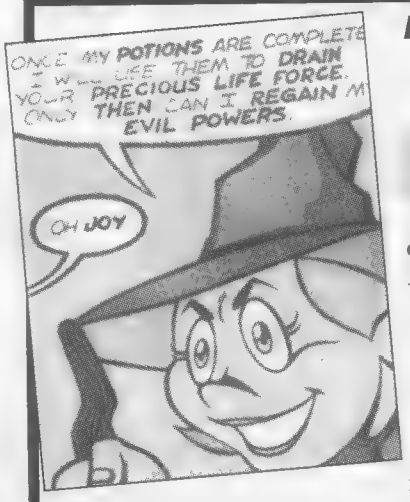
www.marvel.com

Nevermen: Streets of Blood #1 — Dark Horse

$2.99, color, 32 pgs., available now
Writer: Phil Amara; Artist: Guy Davis
reviewed by **Rob Salkowitz**

Amara's enigmatic *Nevermen* are back

PICK OF THE WEEK



Little Gloomy Adventures #1

Slave Labor Graphics

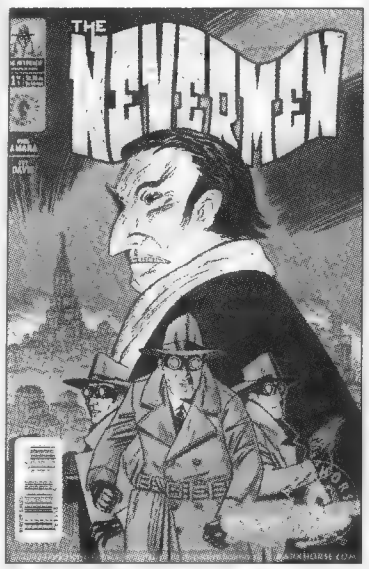
$3.95, color, 24 pgs., available now
Writer: Landry Walker; Artist: Eric Jones

Thanks to Forrest J. Ackerman's pun-filled magazine (*Famous Monsters of Filmland*) and such comedies as *Abbott and Costello Meet Frankenstein* and *Young Frankenstein*, Universal's classic monsters have long been the subjects of humor. And, when done in a loving, respectful manner (like in the aforementioned examples), this is not at all a bad thing. *Little Gloomy Adventures*, which features stories first published in the pages of *Disney Adventures*, is a fun-for-all-ages comic book that Monster Kids (to use a term from Kerry Gammill's classic monster website) will truly appreciate. The portrayals of the Frankenstein monster as a coward and The Mummy as a being who speaks in hieroglyphics are hilarious, and the cute, cartoonish artwork is excellent. The non-monster characters, including Little Gloomy and Evey, The Rotten Little Witch, are equally amusing.

Kids (and the young at heart) tired of the various titles in the Archie Comics line (and the scant offering of children's comics produced by other publishers) ought to check this one out.

reviewed by **Brett Weiss**

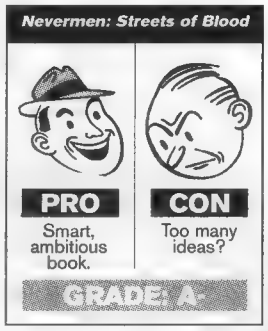
www.slavelabor.com



for a return engagement in this three-issue limited series from Dark Horse, once again illustrated by Davis. Midnight City is slowly recovering from the damage wrought by Clockwork in the explosive finale of the first series, but now a new threat is rising from the depths. It's Winterbone, the cast-off firstborn of Midnight City's (and the Nevermen's) visionary creator, and he's rallying the underworld for a new spree of terror and mayhem. The thinned ranks of The Nevermen, plus uncertain allies like The Murderist, are all that stand in his way.

Nevermen: Streets of Blood reprises all the elements that made the first series a minor classic — chief among them, Davis' brilliant rendering of the physical environment. The City itself is one of the major characters in the series, and Davis brings it to life with great visual imagination and an attention to detail that never overshadows the action in the foreground. Some people find Davis' scratchy linework too quirky for mainstream comics, but, in *Nevermen* as in his own book, *The Marquis*, and earlier in *Sandman Mystery Theatre*, he proves he is one of comics' best pure storytellers and a master of understated characterization and mood. Colorist Dan Jackson brings out the best in Davis' art with an under-saturated pastel effect and an unusual palette of tones.

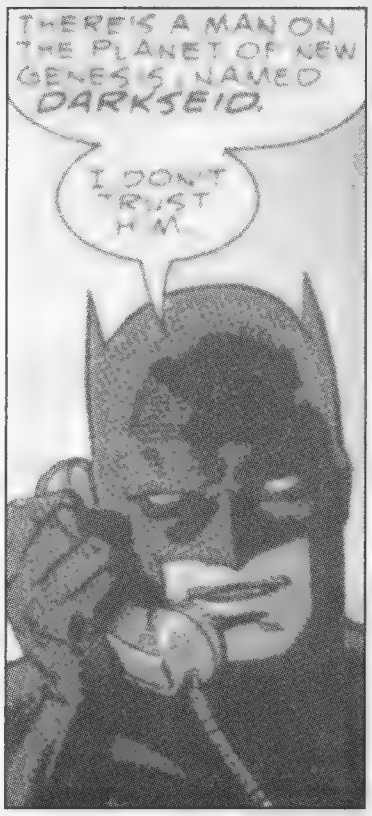
Because the first series already established so much of the backstory, *Nevermen: Streets of Blood* promises to be somewhat more conventional in its storytelling. That's a plus for fans who enjoyed the rich atmosphere of Amara and Davis' original urban-noir epic but were left confused by the density and ambiguity of the plot. Amara moves the story along briskly, establishing a number of cross-currents and subplots. The only flaw to his approach is that there are so many cool ideas bubbling to the surface that it's hard to care much for the characters.



www.darkhorse.com

Cosmic Odyssey — DC

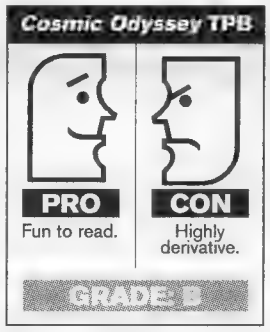
$19.95, color, 200 pgs., available now
Writer: Jim Starlin; Artist: Mike Mignola
reviewed by **Brett Weiss**



Though it doesn't hold as lofty a place in epic '80s DC lore as *Crisis on Infinite Earths* or *The Great Darkness Saga*, *Cosmic Odyssey* is, nevertheless, an entertaining romp through the galaxy. In order to ward off an impending threat that is too much for even Darkseid to handle, an uneasy alliance is created between New Genesis and Apokolips. Also getting in on the act are a number of Earth's heroes (including Superman, Batman, and Starfire), who pair off in teams (with Orion, Lightray, and Forage) in an effort to prevent Anti-Life (a sentient being, surprisingly enough) from destroying several planets.

Starlin's derivative plot elements and Mignola's stony character designs don't exude originality or emotion, but the story is easy to follow and has plenty of action, and the art is very nice overall (in a Walt Simonson kind of way). The various characters are given ample opportunity to show off their skills (if not their personalities), there's a bit of mystery (and plenty of excitement) in the air, and the package as a whole is attractive (Steve Oliff's coloring looks great).

Depending on the source, it's cheaper to pick up the original four issues than it is to lay down 20 bucks for the graphic novel, but it's nice to have the story in one volume. As a bonus, Robert Greenberger provides a new and informative introduction.



www.dccomics.com

SERIES SPOTLIGHT

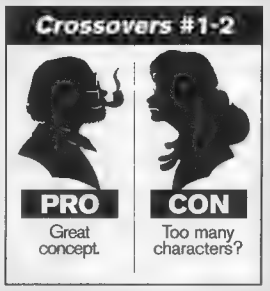
IF I CAN'T HAVE SUGAR FROSTED QUAKES, I'D RATHER JUST LET MY BODY FEED ON ITSELF.
MORNING, HON! MORNING, KIDS! AH, SMELLS GREAT!
DOWN, CUBBY.

The Crossovers #1-2 — CrossGen

$2.95@, color, 32 pgs.@, available now
Writer: Robert Rodi; Artist: Mauricet

Robert Rodi has taken four different genres and put them under one roof. The story of a nuclear suburban family whose members each have a separate (and secret) life provides comedy but seems disjointed at times. That may be just growing pains. It's hard enough starting a team title with all-unknown characters, but to introduce four main characters who are rarely in the same room together is tough. Rodi manages to pull it off.

The Crossover family consists of Carter, the father and super-hero archetype; Calista, mother by day, vampire slayer by night; Cris, princess in a feudal dimension she accesses through the basement; and Cliff, a 10-year-old Fox Mulder. The only normal member of the family appears to be the family dog, Cubby, but it is easy to get the feeling that there is something hidden behind those blank eyes and floppy ears that the reader doesn't yet know about.



The family dynamic of *The Crossovers* is good. How long can it last? The preview for #3 suggests that the family might learn each other's secrets, which could also lead the series itself in a new direction. The main problem is that there are eight characters, considering that each family member lives a dual life. That leaves eight pages for each character: not much.

The writing by Rodi is crisp and flows well, and the pencils by Mauricet fit the cartoon style of the story well. *The Crossovers* is the culmination of a great idea gone good. So far, it is a complicated plot that could have gone horribly wrong, but hasn't. It's to be hoped that the creative team can continue to keep readers intrigued.

GRADE A-

Nathan Melby

www.crossgen.com

READING ROOM REPORT CARD

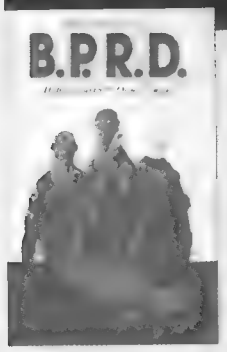
From CBG #1528 and #1529

Astro City: Local Heroes #1	A
Bad Signal	C+
Electropolis #1	C
El Mucho Grande	B+
Hsu and Chan #1	B
Incredible Hulk #50	A-
Invincible #1	B+
Jane's World	C
JLA #77	B+
JLA/Spectre: Soul War #1	C-
Love and Rockets #4-5	B+
Mortal Souls	B
My Uncle Jeff	A
Neotopia #1	A
Promethea #24	A
Rave Master Vol. 1	C
Samson: Judge of Israel	A-
Savage Dragon #104	B
Shaolin Sisters	B
Shouldn't You Be Working?	C-
The Spider: Scavengers	B-
Superman vs. Darkseid	B
Third Eye Annual #2	C+
T.H.U.N.D.E.R. Agents Archives	A-
Venture #1	B
War Story: Condors	A
Waterdogs #1	C+
X-Statix #1-5	A+

COMICS GUIDE

By Maggie Thompson

BPRD: Hollow Earth and Other Stories — Dark Horse



Mike Mignola, Christopher Golden, Tom Sniegoski, Ryan Sook, Curtis Arnold, Brian McDonald, Derek Thompson, Matt Smith, ISBN 1-56971-862-8, color, 120 pgs., $17.95, now available.

A letter-writer has already praised this in ***CBG***'s *Oh, So?* It's a collection of material about the Bureau for Paranormal Research and Defense: the organization formerly connected with Mignola's Hellboy. These tales, though Hellboy is referred to (and even shown, as here), feature other characters in the Hellboy universe, trying to solve mysteries and protect the unprotected around the world. These include a medium whose spirit, out of his body when it was destroyed, is now contained in a special suit, a fishman, and a homunculus. Oh, and Lobster Johnson, a costumed crime fighter of New York City of the 1930s, in the sort of tale a fan of The Shadow would find familiar. All the stories are well-written and appropriately drawn; even fans of paranormal investigator Hellboy missing that character should find themselves enjoying this collection of tales starring his cohorts.

www.darkhorse.com

Sergio Aragonés Groo: Death and Taxes — Dark Horse

Sergio Aragonés, Mark Evanier color, ISBN 1-56971-797-4, 112 pgs., $12.95, now available

Collecting the four-issue mini-series of the same name, the volume also provides an afterword by "wordsmith" Evanier in which he comments on the series' premise and its seeming commentary on current events, including sequences in which a king finds war an advantage because it provides full employment, the rich are happy about war because they need not pay taxes to support it nor serve in the army, and the disruption caused by a warrior's deciding not to fight (Groo even contributing to the cause of keeping himself away). Evanier says, "This story is not about whatever's going on in the news. Now or Recently. It's about death and it's about taxes and it's about following leaders blindly into battle. All of these things occur in every war, every military action, every time people in one territory set out to kill people in another territory. Some of those things may only happen on one side, but they always happen." So set aside specifics and relish the more general satire, the delightful scripting (including poems that actually scan and rhyme, a comic-book rarity), and the incredible detail.

www.darkhorse.com

Isolation and Illusion — Dark Horse

P. Craig Russell, ISBN 1-56971-838-5, color and black and white, 120 pgs., $14.95, available now.

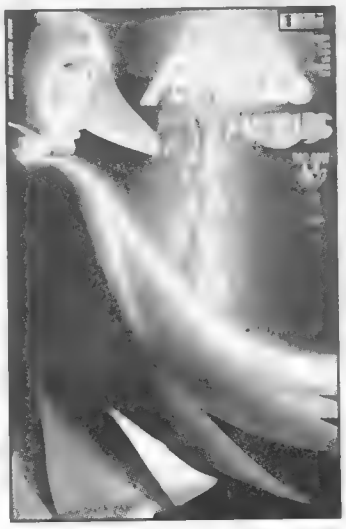
Russell's been writing and drawing comic books for a long time, and he doesn't cheat when he does so. When other artists avoid drawing feet, he draws them so well the reader can figure out where each bone of the arch lies under the skin. When other writers tell of incredible beauty, Russell draws it convincingly. And this volume collects short work he's produced from 1977 to 1997. This collection starts by taking the reader into the mind of a man committing ritual suicide and ends with a short-short on the creation of assassins. Nevertheless, the stories aren't invariably dark, with one of the most charming being a pictorial based on Cyrano de Bergerac's story of a trip to the moon. Fantasy and science fiction abound — but there's also a lovely adaptation of O. Henry's "Gift of the Magi." This is a sampler, not only of Russell's work but also of what can be done in the art form itself. This is a rewarding compilation of the work of one of the best practitioners.

JORDON LOVES THE COMIC BOOKS, ESPECIALLY THE SCIENCE FICTION AND FANTASY, AND AVIDLY COLLECTS ALL THE CLASSICS. WEIRD SCIENCE FICTION AND BUCK ROGERS, FLASH GORDON AND MOST PARTICULARLY THE EARTHBOUND SILVER SURFER ARE HIS CONSTANT COMPANIONS. HE KNOWS THEM ALL AS A CONNOISSEUR KNOWS HIS WINES.
FANTASTIC FOUR
WEIRD SCIENCE
SHIELD
SILVER SURFER

www.darkhorse.com

Battle of the Planets/Witchblade — Image

$5.95, color, 48 pgs., available now
Writer: Munier Sharrieff
Artist: Christina Chen, Jo Chen, Alan Tam
reviewed by **Jack Abramowitz**



If you're a *Battle of the Planets* fan who loves Princess (and what *BotP* fan doesn't?), then this book is a must-have. The sole female member of G-Force takes center stage in a story involving that mystical artifact the Witchblade.

This is not so much a *BotP/Witchblade* crossover as it is a tale of the Witchblade that exists in the Gatachaman universe. You'll find no Jason vs. Sara Pezzini, no Mark staring down Jeremy Irons, and no Keyop battling alongside the Magdalena. (For that matter, the four male members of G-Force themselves make only brief appearances.) But, if you like Princess, man, does she shine!

Tales of the Witchblade in other times have been told before, so fans of that side of the equation probably won't have much trouble dealing with the absence of its usual cast of humans. The fact that this story is presumably non-canonical, as least as far as *Witchblade* is concerned, is also not much of a drawback.

The art is exciting and powerful. It is also consistent with the look and feel of the properties involved, which may be no small feat, when one considers how different they traditionally have been. The overall look is true to *BOTP*'s anime roots but is not cartoony. And the Alex Ross cover is icing on an already-delicious cake.

www.imagecomics.com

Onegai Teacher Vol. 1 — Tokyopop

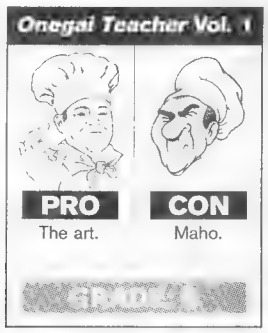
$9.95, b/w, 208 pgs., available now
Artist: Shizuru Hayashiya
reviewed by **S.A. Bennett**

The case could be made that the charms of this romance series are almost extinguished by the sheer weight of the genre conventions piled upon the poor characters, each individual plotline being enough to sustain a series of its own.

Student Kei (A) has an invented illness that freezes his

biological processes so he's not as mature as his classmates (though you couldn't tell by looking at him), while hot new teacher Mizuho (B) is also a space alien. The (C) is a series of merry mix-ups too ridiculous to reveal here but which forces student and teacher to marry, while keeping said marriage secret from his classmates.

The warm, kind Mizuho (an adolescent older-woman fantasy figure, if ever there was one) clearly is greenlighting consummation, but the immature Kei keeps it on a junior high "does she *like* like me" level when not thinking of her as a supportive maternal figure. Naturally, just as this dynamic is about to shift, a pesky kid sister shows up, who's like Skuld from *Oh My Goddess*, except she cries "Rape!" and actually wants Kei dead. The art's really pretty, though.

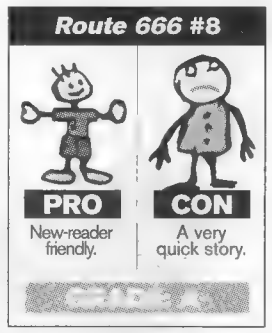


www.comicsone.com

Route 666 #8 — CrossGen

$2.95, color, 32 pgs., available now
Writer: Tony Bedard
Artist: Karl Moline, Butch Guice, John Dell
reviewed by **Brett Weiss**

Film fans know that if there are three or more people trapped in a house (or in this case a bomb shelter within a house), trying to fend off an unholy hoard of encroaching monsters (à la *Night of the Living Dead*), there's going to be a coward in the bunch. They also know that sitting on the toilet while in such a predicament is an absolute no-no. *Route 666* #8 uses these and other staples of the horror genre to good effect, but it does so without seeming overly predictable or slavishly derivative. Also, the story moves along at a brisk pace, the action scenes are exciting, the grotesquery is well placed, and the slick artwork will appeal to fans of both mainstream and horror comics.



The *Route 666* series as a whole borrows from classic horror films as well as contemporary fare, including *Buffy the Vampire Slayer* (cute chick battling monsters) and *The Sixth Sense* (someone seeing horrors that others cannot). And, at least in this case, that's not a bad route to take.

www.crossgen.com

Shaolin Sisters — TokyoPop

$9.99, b/w, 208 pgs., available now
Writers: Toshiki Hirano; Artists: Narumi Kakinouchi
reviewed by **S.A. Bennett**

Proof positive that all girls' manga aren't hearts and flower romances is *Shaolin Sisters*, an old-fashioned you-killed-my-master kung fu saga. After the death of the aforementioned master, killed by minions of the evil White Queen, Julin is sent on a quest to reunite with her previously unknown sisters, because only together can they defeat the White Queen.

While there is martial arts action, feelings are clearly more important to the creators than fighting, and what battles there are staged to be dignified and lyrical instead of visceral and kinetic. Admittedly, things are a tad predictable and slow, as Julin acquires Unknown Sister #1 without so much as a hiccup, but then she meets big sister Bai Wang, the pirate queen (who seems to have somehow acquired a pair of Lycra bicycle shorts in ancient China). Incredibly attractive and double-tough, she reasonably enough neither wants nor needs a new pair of sibs, and the first volume ends with Julin and Bai Wang on the verge of a knockdown scrimmage, making the reader hope the second volume will focus a bit more on the action.

www.tokyopop.com

THE REVIEW CREW

Brent Frankenhoff

Managing editor of ***Comics Buyer's Guide***, Brent manages this rotating circle of ***CBG*** Review Crew writers. In between, he finds time for reviews.
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Nathan Melby

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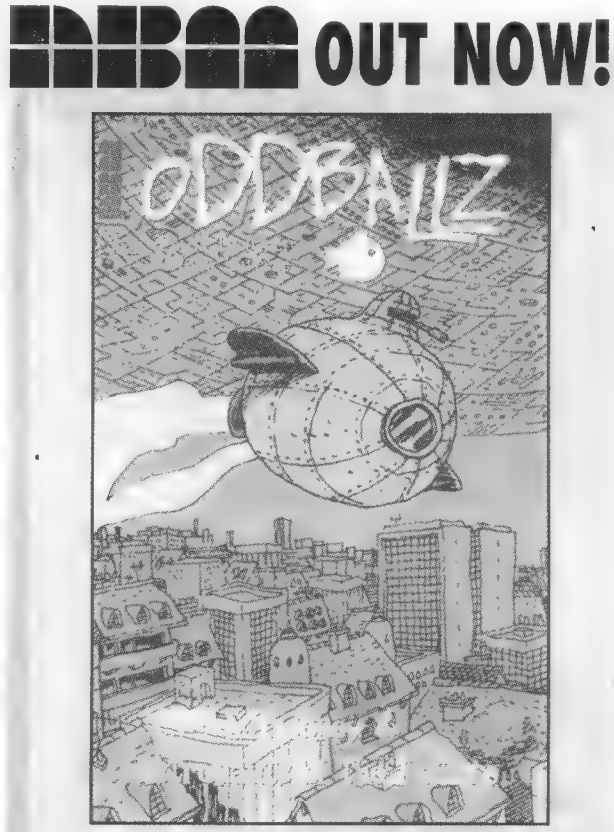
In between hard-hitting news assignments, he takes time to relax with new comics.
Review copies to 700 E. State St., Iola, WI 54990.



ODDBALLZ #6
Lewis TRONDHEIM & Manu LARCENET
Gil and Martina, whiz kids, have finally met the aliens that 'saved' them, a peaceful bunch that will never take a life. Turns out they're about to be exterminated by another blood-thirsty race and by belief cannot raise a finger in their own defense! It's Astronauts to the rescue! For McConey who's just arrived in 'Blacktown', the mob is about to lynch him for stealing a horse. Who will get him out of this?
Bi-monthly comic book, 24pp, B&W, $2.95

"B+!"-Jim Johnson, **COMICS BUYERS GUIDE**

"McConey is an engaging tale that works you both on an emotional and intellectual level. Astronaunts of The Future has all the earmarks of evolving way past my original expectations."
-Rob Vollmar, **COMIC BOOK GALAXY.COM**

STILL AVAILABLE:
ODDBALLZ, Issues #1, #2, #3, #4, #5
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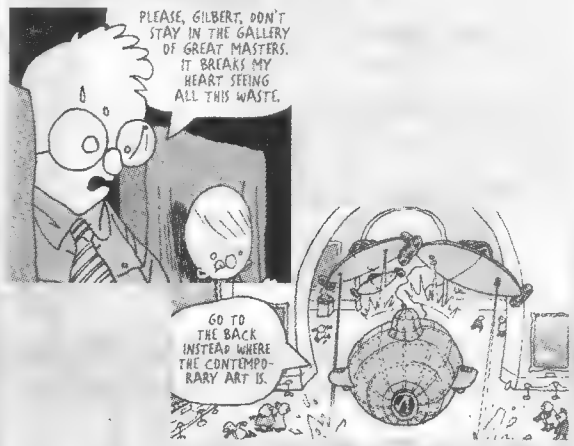
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Wonder Woman #188 — DC

$2.25, color, 32 pgs., available now
Writer and artist: Phil Jimenez
reviewed by **Brett Weiss**

Wonder Woman #188 is Jimenez' love letter to fans of the title character as well as to the character herself.

From the regal beauty Wonder Woman displays in every panel of every page she appears in, to the wonderful, time-spanning layout at the end of the story, this issue is a must-have for long-time followers of the Avenging Amazon and for readers simply wanting an uplifting, day-in-the-life type of storyline.

Wonder Woman is delivering invitations for The Festival of The Goddesses, which promotes freedom, love, and peace.

Along the way she takes the time to don her biker gear, ride a skateboard, summon the invisible jet, play with a great white shark, and check out the proverbial Wonder Woman fan's collection of memorabilia. There's no terminal disease involved (such as in Roger Stern's classic "The Kid Who Collected Spider-Man"), but Wonder Woman's interaction with her biggest fan and his family is heartening, especially the bit about the kid's mother being jealous of Wonder Woman's influence on her son.

A cosmic threat or other type of villainy could've easily expanded this into a double-sized issue, and action fans may wish it had. However, the issue is plenty enjoyable without such a contrivance.

www.dccomics.com

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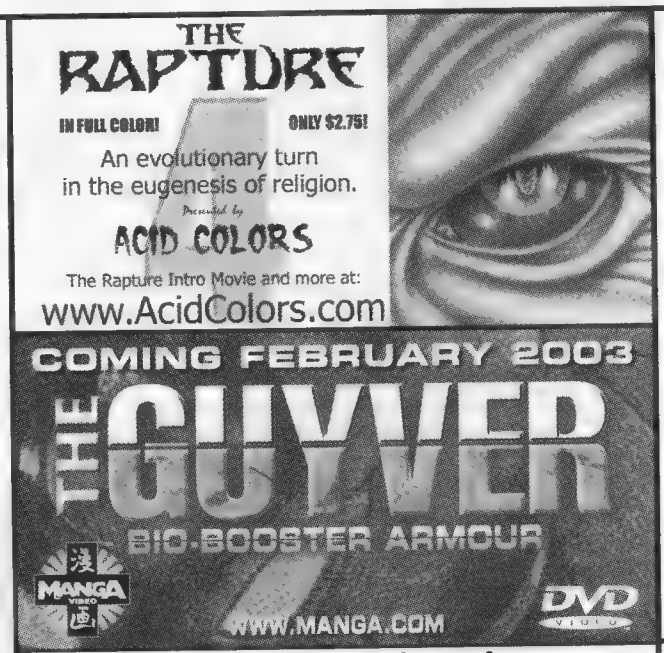

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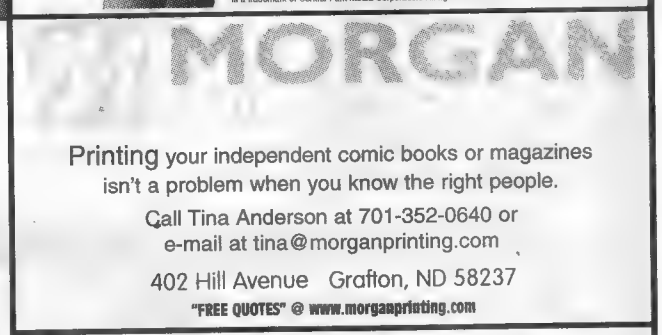
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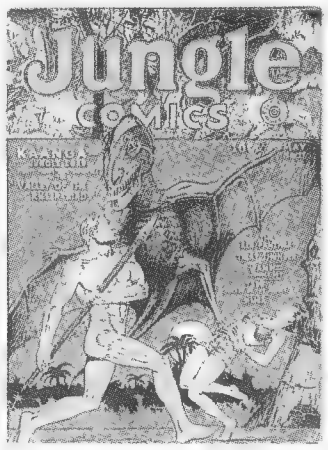

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10 (F+) . . . 7.00
12 (F) . . . 6.00
14 (VF) . . . 15.00
22 (NM) . . 20.00
24 (VF) . . . 11.00
27 (VF) . . . 13.00
29 (NM) . . 20.00
32 (F+) . . . 7.00
33 (NM) . . 14.00
34 (NM) . . 14.00
35 (NM) . . 14.00
36 (NM) . . 14.00
37 (NM) . . 14.00
39 (VF) . . . 10.00
41 (VF) . . . 11.00

WALT DISNEY'S XMAS PARADE (GK)
5 (VG+) . . . 13.00

WALT DISNEYS VACATION PARADE
1 VF+) (looks NM)
. . . . . 950.00

WALT DISNEY PRESENTS
5 (VF) . . 30.00

WAR BATTLES
5 (VG+) . . . 11.00

WAR BIRDS
3 (fa-G) . . . 4.00

WARFRONT
37 (VG+) . . 11.00
39 (VG) . . . 8.00

WARTIME ROMANCE
14 (G) . . . 9.00

WAR WINGS
1 (VF) . . . 13.00

WASHABLE JONES
1 (G) . . . 21.00

WEB OF EVIL
17 (VG+) . . 50.00

WEIRD (FOX)
9 (VG) . . . 116.00

WELCOME BACK KOTTER
1 (NM) . . . 22.00
2 (VF) . . . 9.00
3 (NM) . . . 12.00

WEREWOLF
2 (G) . . . 2.00
3 (VG+) . . . 5.00

WESTERN
52 (VG+) . . 26.00
56 (VG+) . . 26.00
69 (VG+) . . 22.00
72 (VG+) . . 22.00
74 (G) . . . 10.00
79 (VG+) . . 22.00
83 (F) . . . 30.00

WESTERN FIGHTERS
VOL 1#8 (VG)14.00
9 (VG) . . . 14.00
VOL 2#6 (F) 18.00
7 (G+) . . . 7.00
VOL.3#2 (F) 15.00
VOL.4#6 (G) 5.00

WESTERN GUNFIGHTERS
(1st series)
21 (VG+) . . 28.00
24 (VG+) . . 28.00
26 (VG+) . . 22.00

WESTERN KID
(1st series)
3 (VG+) . . . 22.00
7 (VG) . . . 20.00
8 (VG+) . . . 22.00
15 (VG+) . . 18.00
17 (VG+) . . 18.00

WESTERN MARSHAL
FC#534 (F+) . 17.00

WESTERN OUTLAWS (ATLAS) 13 (VG+)
. . . . . 22.00
15 (VG+) . . 22.00
16 (VG+) . . 20.00
19 (G) . . . 10.00
20 (VG+) . . 20.00

WESTERN TRAILS
1 (VG+) . . . 30.00

WILBUR
86 (VG) . . . 6.00

WILD BILL HICKOK
12 (G) . . . 9.00
18 (VG+) . . 15.00
20 (fa) . . . 3.00
(SUPER) 10 (VG+)
. . . . . 5.00
11 (VG+) . . . 5.00

WILD BOY (ZD)
7 (G) . . . 13.00
8 (G) . . . 11.00

WILD FRONTIER
2 (VG+) . . . 15.00
3 (VG+) . . . 15.00
4 (VG+) . . . 15.00

WILD WESTERN
9 (VG) . . . 40.00
11 (F) . . . 45.00
40 (VG+) . . 22.00

WILD WESTERN ROUNDUP
(RED TOP) 1 (VG+)
. . . . . 9.00

WINGS
122 (G) . . . 17.00

WINNIE WINKLE
5 (F+) . . . 12.00

WINNIE THE POOH
11 (NM) . . . 8.00

WOLFMAN
1 (F) . . . 15.00

WONDERS OF ALADDIN
FC#1255 (VG+)
. . . . . 13.00

WOODY WOODPECKER
FC#416 (G) . . 4.00
18 (VF+) . . 25.00
44 (VG+) . . 7.00
53 (F) . . . 6.00
134 (NM) . . 10.00
149 (NM) . . 8.00
4 (VG+) . . 12.00

YOUNG KING COLE
VOL. 1 #2 (3/4cov)
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VOL. 2 #4 (VG+)
. . . . . 24.00
7 (G) 10.00
VOL.3#9 (fa-G) 5.00

YOUNG LOVE
VOL.4#5 (VF+)
. . . . . 60.00

YOUNG MEN
16 (G) . . . 12.00

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FC#222 (VF) 42.00
FC#230 (VG) 12.00
FC#333 (VF) 30.00
FC#467 (F) . 12.00
FC#484 (VG+) 9.00
FC#583 (VF) 26.00
FC#616 (VF) 26.00
28 (VG+) . . 9.00
29 (VF) . . 26.00
32 (VF) . . 26.00
33 (F+) . . 14.00
38 (VF+) . . 30.00

ZOO FUNNIES
(1953) 1 (VG+)
. . . . . 24.00

ZORRO
FC#920 (VG) 24.00
4 (G+) . . . 5.00
7 (fa-G) . . . 2.00

ZULU
(VG) 14.00

TRIGGER TWINS
1 (NM) . . . 22.00

WEIRD WESTERN TALES
12 (F) . . . 30.00
14 (VG+) . . 9.00
16 (NM) . . . 25.00
18 (NM) . . 35.00
19 (VF) . . . 17.00
21 (F) . . . 11.00
23 (VF+) . . 12.00
24 (VG+) . . 5.00
28 (VF+) . . 12.00
29 (VF) . . . 23.00
30 (VF+) . . 12.00
33 (F+) . . . 7.00
34 (F+) . . . 7.00
35 (NM) . . 16.00
37 (NM) . . 16.00
56 (NM) . . 8.00
62 (NM) . . 8.00
66 (NM) . . 8.00

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1 (1987)(NM) 8.00
189 (VG+) 90.00
279 (NC) . . 8.00
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292 (VG) . . 16.00
293 (G+) . . 15.00
304 (VG+) . . 9.00
305 (G) . . . 4.00
310 (F) . . . 12.00
312 (F) . . . 12.00
313 (fa) . . . 2.00
315 (VF) . . 30.00
317 (F) . . . 12.00
318 (F) . . . 12.00
320 (F+) . . . 15.00
329 (G+) . . . 5.00
335 (F) . . . 12.00
336 (F) . . . 12.00
337 (F) . . . 12.00
339 (VG+) . . 9.00
340 (F) . . . 12.00
341 (VG+) . . 7.00
343 (fa) . . . 2.00
345 (VG) . . . 6.00
346 (VG+) . . 7.00
353 (VG+) . . 7.00
356 (F) . . . 9.00
358 (VG+) . . 7.00
359 (F+) . . . 10.00
361 (F+) . . . 10.00
362 (VG) . . . 6.00
366 (G+) . . . 4.00
367 (VG+) . . 7.00
369 (F) . . . 9.00
371 (F) . . . 9.00
372 (F) . . . 9.00
377 (VG) . . . 6.00
379 (G+) . . . 3.00
380 (VG) . . . 4.00
381 (G+) . . . 3.00
393 (F+) . . . 7.00
396 (F+) . . . 7.00
397 (VG+) . . 5.00
398 (VG+) . . 5.00
402 (F+) . . . 10.00
403 (VF) . . . 19.00
404 (F) . . . 9.00
405 (VG+) . . 00
406 (F+) . . . 10.00
407 (NM) . . 28.00
408 (VF+) . . 22.00
410 (F) . . . 9.00
411 (F) . . . 9.00
412 (NM) . . 28.00
414 (NM) . . 28.00
417 (VG) . . . 4.00
418 (VF) . . . 9.00
419 (NM) . . 12.00
420 (fa) . . . 2.00
422 (NM) . . 12.00
423 (NM) . . 12.00
424 (NM) . . 12.00
426 (NM) . . 10.00
432 (F+) . . . 7.00
440 (VF) . . . 10.00
443 (G) . . . 3.00

ADVENTURE
238 (VG) . . 60.00
252 (VG+) . . 50.00
255 (VG+) . . 50.00
266 (VG+) . . 38.00
271 (NC) . . 12.00
276 (VG+) . . 35.00
281 (NC) . . 5.00
284 (VG+) . . 30.00
287 (VG+) . . 30.00
290 (VG+) . . 50.00
302 (VG+) . . 22.00
303 (F) . . . 30.00
306 (F) . . . 27.00
307 (VG+) . . 20.00
308 (VG) . . . 18.00
313 (F) . . . 24.00
316 (F) . . . 24.00
318 (F) . . . 24.00
319 (VG+) . . 18.00
320 (VG+) . . 18.00
322 (F) . . . 18.00
323 (F) . . . 18.00
326 (VG+) . . 13.00
327 (VG+) . . 13.00
328 (F) . . . 18.00
331 (VG) . . . 10.00
332 (G) . . . 5.00
335 (G+) . . . 6.00
336 (VG+) . . 12.00
337 (VG+) . . 12.00
338 (G+) . . . 6.00
342 (F) . . . 12.00
359 (VG+) . . 9.00
360 (G+) . . . 5.00
361 (G+) . . . 4.00
369 (G) . . . 3.00
373 (VF) . . . 23.00
377 (VG+) . . 7.00
379 (F) . . . 10.00
384 (VG+) . . 7.00
385 (VG+) . . 7.00
386 (VG+) . . 7.00
387 (F) . . . 9.00
388 (VF) . . . 20.00
390 (G) . . . 4.00
391 (VG+) . . 7.00
392 (VG+) . . 7.00
393 (VG+) . . 7.00
394 (F) . . . 9.00
395 (F+) . . . 10.00
396 (F+) . . . 10.00
397 (VF) . . . 20.00
399 (F) . . . 9.00
400 (VG+) . . 7.00
411 (F) . . . 9.00
413 (VG+) . . 7.00
414 (F) . . . 9.00
415 (F+) . . . 10.00
419 (G) . . . 3.00
421 (F+) . . . 7.00
422 (VG+) . . 5.00
424 (VG+) . . 5.00
425 (VG+) . . 7.00

DAREDEVIL
5 (VF+) . . 150.00
6 (VF+) . . 110.00
8 (VF+) . . 110.00
9 (VF+) . . 110.00
10 (VF) . . 100.00
15 (VF) . . 50.00
19 (VF+) . . 40.00
20 (VF+) . . 40.00
21 (VF) . . 27.00
23 (VF+) . . 29.00
24 (VF) . . 27.00
26 (VF+) . . 29.00
27 (NM) . . 45.00
28 (VF+) . . 29.00
29 (NM) . . 42.00
30 (NM) . . 42.00
31 (F+) . . 12.00
32 (F+) . . 12.00
33 (VF) . . 30.00
34 (VF) . . 30.00
36 (VG+) . . 7.00
37 (VF+) . . 34.00
39 (NM) . . 35.00
40 (NM) . . 35.00
41 (NM) . . 25.00
42 (NM) . . 25.00
43 (F+) . . 7.00
44 (VG+) . . 7.00
45 (VG+) . . 7.00
46 (NM) . . 25.00
48 (NM) . . 25.00
50 (NM) . . 30.00
51 (NM) . . 30.00
52 (NM) . . 30.00
53 (NM) . . 30.00
54 (VG+) . . 5.00
55 (F+) . . 7.00
56 (NM) . . 20.00
57 (F) . . . 6.00
60 (NM) . . 20.00
62 (VF) . . 12.00
63 (F) . . . 6.00
64 (F) . . . 6.00
65 (VF) . . 12.00
66 (NM) . . 18.00
67 (NM) . . 18.00
68 (VG+) . . 5.00
71 (G+) . . 3.00
79 (VG+) . . 5.00
86 (VG+) . . 5.00
88 (F) . . . 6.00
94 (F) . . . 6.00
96 (VF) . . 11.00
98 (F) . . . 6.00
99 (VG+) . . 5.00
100 (VG+) . . 7.00
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159 (NM) . . 28.00
164 (NM) . . 18.00
166 (NM) . . 12.00
167 (NM) . . 12.00
169 (NM) . . 18.00
181 (NM) . . 15.00

KING SIZE
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106 (VG+) . . 13.00
114 (VG+) . . 9.00
121 (VG+) . . 7.00
125 (F) . . . 9.00
135 (VG) . . . 4.00
136 (VG+) . . 5.00
137 (VG+) . . 5.00
140 (F) . . . 9.00
177 (NM) . . 15.00
178 (NM) . . 15.00
182 (F) . . . 24.00
200 (VF) . . 19.00
201 (NM) . . 6.00

KING SIZE
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IRONMAN
1 (NM) . . 550.00
2 (NM) . . 170.00
3 (NM) . . 90.00
4 (NM) . . 75.00
5 (NM) . . 75.00
6 (VG+) . . 12.00
11 (NM) . . 45.00
14 (NM) . . 45.00
15 (NM) . . 45.00
24 (VG+) . . 5.00
36 (NM) . . 18.00
40 (NM) . . 18.00
42 (F) . . . 6.00
43 (F+) . . . 10.00
45 (NM) . . 16.00
46 (NM) . . 16.00
47 (VG+) . . 5.00
48 (NM) . . 16.00
49 (NM) . . 16.00
50 (NM) . . 15.00
51 (NM) . . 14.00
52 (NM) . . 14.00
53 (NM) . . 14.00
54 (NM) . . 26.00
56 (NM) . . 20.00
59 (NM) . . 12.00
60 (NM) . . 12.00
63 (NM) . . 12.00
64 (NM) . . 12.00
65 (NM) . . 12.00
66 (NM) . . 16.00
67 (NM) . . 12.00
68 (NM) . . 12.00
69 (NM) . . 12.00
70 (NM) . . 12.00
100 (NM) . . 20.00
SPEC 2 (F) . . 6.00

GIANT SIZE
1 (VG+) . . . 5.00

IRONMAN & SUB-MARINER
1 (NM) . . 175.00

JOURNEY INTO MYSTERY
96 (G) . . . 16.00
101 (VG) . . 20.00
106 (G+) . . 10.00
108 (VG) . . 20.00
109 (VG+) . . 28.00
113 (F+) . . 25.00
114 (VG+) . . 22.00
115 (VF) . . 70.00
117 (F) . . . 24.00
119 (F) . . . 24.00
120 (F) . . . 24.00
121 (F) . . . 24.00
122 (VG+) . . 18.00
123 (VG+) . . 18.00
124 (G+) . . 10.00
125 (F) . . . 24.00

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7 F- 50.00
7 NM- 165.00

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2 NM 6.00
3 THRU 6 NM 7.00
7 VF 7.00

STAR LORD SPECIAL EDITION
1 NM 6.00

STAR QUEST COMIX (WARREN)
1 NM 15.00

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1 NM- 15.00
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4 NM- 10.00
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11 VF 6.00
12 VF 7.00
14 VF+ 8.00

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34 F 40.00
36 F/VF 75.00
45 VG+ 35.00
61 VG 16.00
67 F/VF 70.00
74 VF+ 65.00
74 G 8.00
76 VG+ 20.00
98 G/VG 18.00
107 VG+ 24.00
111 G/VG 15.00
113 F+ 40.00
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146 VG+ 10.00
151 VG+ 35.00
154 G/VG 15.00
156 VF 24.00
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STAR TREK (1984)
1 NM 10.00
2 THRU 20 NM 5.00
21 THRU 56 NM 4.00

STAR TREK (GOLD KEY)
2 VF- 175.00
3 VG- 35.00
3 VF/NM 175.00
4 9.0 (CGC) 295.00
5 NM- 225.00
6 NM- 170.00
7 F+ 50.00
8 VF+ 120.00
9 NM- 170.00
10 NM- 100.00
11 NM 110.00
12 VF 60.00
13 VF/NM 80.00
14 VF/NM 80.00
16 VF/NM 80.00
17 NM- 100.00
18 VF- 55.00
18 VF/NM 80.00
19 NM 110.00
20 VG 16.00
20 NM 110.00
21 NM- 75.00
22 NM- 75.00
23 NM 85.00
24 NM 85.00
26 VF/NM 60.00
27 NM 85.00
27 VG+ 15.00
28 NM 85.00
30 NM- 75.00
34 G/VG 8.00
39 VF 34.00
40 VG 10.00
46 F+ 15.00
48 VF/NM 33.00
51 VF 26.00
53 VF 26.00
56 VG 8.00
59 VG+ 9.00

STAR TREK (MARVEL)
1 NM 10.00
2 THRU 15 NM 6.00

STAR TREK ENCYCLOPEDIA (OKUDA/MIREK)
NM 18.00

STAR TREK ENTERPRISE LOGS (GOLDEN PRESS)
1 F+ 15.00

STAR TREK: NEXT GENERATION (1989)
1 NM 8.00
02 THRU 10 NM 5.00
11 THRU 80 NM 4.00

STAR WARS
1 NM 50.00
1 VF 30.00
1 9.6 (CGC) 295.00
2 VF 15.00
3 VF/NM 18.00
4 NM 25.00
5 NM 20.00
6 NM 20.00
7 THRU 20 NM 15.00
21 NM 12.00
22 F- 3.00
23-37 NM 12.00
39-43 NM 15.00
44 NM 15.00
45-50 NM 12.00
51 VF 7.00
52 NM- 9.00
53-67 NM 12.00
68 NM 20.00
69-80 NM 12.00
81-91 NM 16.00
93-100 NM 18.00
107 NM 70.00
107 (CGC) 9.4 ..... 225.00

STAR WARS 3-D
1 NM 25.00

STAR WARS ANNUAL
1 NM 14.00
2 NM 12.00
3 NM 12.00

STAR WARS DROIDS (STAR)
1 VF 14.00
3 VG 3.00
5 NM 15.00
6 VF 9.00
6 F/VF 7.00
7 VF 9.00

STAR WARS EWOKS (STAR)
2 VF/NM 10.00
3 VF/NM 10.00
4 THRU 8 NM 14.00
13 VF 10.00
14 VF 10.00

STAR WARS INSIDER
32 NM 6.00
37-50 NM 6.00
53 NM 6.00

STAR WARS RETURN OF JEDI (MARVEL)
1 THRU 4 NM 10.00

STAR WARS/DARK EMPIRE
1 NM 15.00
2 NM 20.00
3 NM 10.00
4 NM 8.00
5 NM 8.00
6 NM 6.00

STARBUCK
1 NM 4.00
2 NM 10.00
3 NM 10.00
4 NM- 7.00
5 THRU 8 NM 10.00

STARS MY DESTINATION GN (CHAYKIN)
VF 16.00

STARSTREAM
1 VF/NM 12.00
2 NM 16.00
3 VF+ 12.00
4 F+ 7.00

STEAMPUNK ASHCAN
NM 5.00

STEED AND MRS. PEEL (GOLD KEY)
1 VF/NM 240.00
1 F+ 95.00

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2 NM 6.00
4 NM- 5.00

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519 VF- 60.00
804 G+ 6.00
1033 VG/F 12.00

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675 F+ 33.00

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1 F+ 30.00

STICKBOY
1 NM 3.00

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6 VG- 60.00
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8 VF/NM 200.00
9 G/VG 36.00

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47 G/VG 55.00
52 VG- 50.00
70 VF- 122.00
83 F- 35.00
85 F/VF 85.00
87 F/VF 85.00
97 F- 38.00
107 G/VG 15.00
111 VF/NM 85.00
124 FR/G 6.00
148 VF+ 45.00
155 VF- 38.00
158 VG 12.00
160 VG 14.00
166 VG- 7.00
168 F/VF 20.00
171 VF- 26.00
173 VG 8.00
175 VF- 26.00
177 VG 8.00
178 VG/F 10.00
181 VF 23.00
184 NM- 140.00
184 VG/F 30.00
185 VF 24.00
186 F- 9.00
190 NM- 180.00
195 NM- 90.00
200 VF/NM 25.00
201 VF- 32.00
202 VF+ 22.00
203 F/VF 15.00
205 F+ 48.00
206 VF/NM 75.00
212 F/VF 28.00
213 VG- 9.00
214 F/VF 28.00
214 VF/NM 45.00
215 VF/NM 45.00
216 VF+ 38.00
219 NM 18.00
221 F+ 8.00
222 VF 22.00
223 VF/NM 13.00
224 VF- 10.00
226 NM 20.00
227 NM- 16.00
228 VF/NM 18.00
229 VG 4.00
230 NM- 16.00
231 VF/NM 13.00
236 NM 18.00
238 VF/NM 8.00
239 VF 7.00
240 NM 12.00

STRANGE MYSTERIES
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1 F+ 10.00
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4 VF/NM 14.00
5 F+ 8.00
6 F+ 8.00

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5 F+ 145.00

STRANGE SUSPENSE STORIES
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30 VF+ 60.00
43 VF+ 38.00
46 VF+ 38.00
49 G+ 6.00
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54 F/VF 28.00
60 G- 5.00
70 VF+ 26.00
75 F+ 50.00

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8 VG 5.00
9 VG 5.00

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68 VG+ 45.00
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77 VG/F 40.00
88 F 50.00
92 VG+ 50.00
102 G+ 35.00
103 F 84.00
103 VG/F 65.00
104 VG/F 65.00
104 F+ 35.00
105 F+ 65.00
106 F 50.00
106 F/VF 95.00
106 G 18.00
108 F- 50.00
109 VG+ 36.00
111 VG 60.00
112 F+ 45.00
113 G/VG 20.00
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115 F/VF 260.00
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116 VG+ 28.00
117 FR 5.00
118 G+ 12.00
119 VF 70.00
119 VG 20.00
121 VF/NM 54.00
121 VG 10.00
122 F+ 22.00
124 F/VF 30.00
125 F/VF 35.00
125 VF+ 50.00
125 VG 12.00
126 F+ 22.00
127 F+ 22.00
128 F+ 22.00
128 VF/NM 52.00
129 VG 12.00
130 NM- 65.00
130 F/VF 33.00
130 VF/NM 52.00
131 F+ 22.00
132 F/VF 30.00
132 NM- 65.00
133 F/VF 30.00
133 VF+ 45.00
133 VG/F 15.00
134 F+ 22.00
135 VG 24.00
136 F/VF 25.00
137 VF+ 35.00
137 VG/F 9.00
138 VF/NM 40.00
138 VG 8.00
139 VF/NM 40.00
139 VF 30.00
140 VF 30.00
141 VF 25.00
142 VF/NM 33.00
143 NM- 40.00
143 F+ 15.00
144 VG 8.00
145 F/VF 20.00
146 VF/NM 33.00
147 VF/NM 33.00
147 NM 45.00
147 VF/NM 33.00
148 F/VF 36.00
148 VF/NM 60.00
149 VF+ 9.00
149 VF/NM 33.00
150 VF 30.00
150 NM- 45.00
151 VG 12.00
152 VF/NM 40.00
152 VF/NM 40.00
153 NM- 50.00
154 VG+ 10.00
155 VG+ 10.00
156 VF+ 35.00
156 VF/NM 40.00
157 F- 9.00
158 VF/NM 40.00
159 VF/NM 45.00
159 VF/NM 50.00
160 F+ 15.00
161 VF- 26.00
162 NM- 45.00
162 VF/NM 38.00
163 NM- 40.00
163 VF 26.00
164 VF 26.00
165 NM- 40.00
165 VF/NM 33.00
166 VF 26.00
167 F- 10.00
168 NM 45.00
168 VF/NM 33.00
170 VF 7.00
171 VF/NM 8.00
172 NM 12.00
173 NM 12.00
174 NM 12.00
178 VF/NM 18.00
179 VF/NM 18.00
180 NM 25.00
180 VF 15.00
181 NM 25.00
181 VF 15.00
182 VF+ 17.00
183 VF/NM 18.00
184 VF/NM 18.00
185 F- 12.00
186 F/VF 10.00
187 NM 25.00
187 VG/F 15.00
188 NM 12.00
189 F/VF 6.00
190 VG 3.00
191 VF/NM 10.00
192 F/VF 6.00
193 F+ 7.00
194 NM- 10.00
195 VG 4.00
196 VF/NM 8.00
197 VF 18.00
198 F+ 8.00
199 VF/NM 14.00

SUPER SPY
2 PR/FR 25.00

SUPER VILLAIN CLASSICS
1 NM 6.00

SUPERBOY
45 NBC 5.00
54 FR 10.00
56 G- 18.00
58 VG+ 45.00
60 VG+ 45.00
65 FR 8.00
66 G- 15.00
68 G/VG 80.00
68 G 55.00
73 FR- 6.00
74 G- 10.00
75 FR 6.00
77 G/VG 20.00
83 VF+ 70.00
83 VG/F 24.00
86 F/VF 85.00
89 VG 65.00
89 F/VF 150.00
90 VF- 60.00
90 FR 5.00
91 F/VF 48.00
92 F- 25.00
93 VG+ 24.00
96 VF+ 50.00
96 FR/G 5.00
97 FR 4.00
97 VG 12.00
99 VG+ 14.00
100 G 20.00
100 VG 35.00
101 F+ 20.00
101 G/VG 8.00
103 F+ 20.00
103 VG/F 12.00
104 G/VG 8.00
104 VF/NM 50.00
105 VF+ 44.00
106 VG 10.00
107 VG+ 12.00
108 F/VF 30.00
109 F+ 20.00
110 F/VF 30.00
111 F- 12.00
114 VF+ 45.00
114 VG 10.00
115 VG/F 12.00
116 NM- 60.00
116 VF 38.00
118 F/VF 28.00
120 VF- 35.00
121 VG 10.00
122 F+ 18.00
123 VF- 30.00
123 VF+ 24.00
125 VG/F 12.00
126 G/VG 8.00
127 G 5.00
128 VG/F 12.00
130 VG- 5.00
131 F+ 15.00
132 VG 8.00
132 VF 26.00
133 VF 26.00
134 VF 26.00
135 G/VG 5.00
136 VF/NM 33.00
138 VF+ 45.00
138 VG 10.00
139 VG 8.00
140 VF 33.00
141 VF+ 15.00
142 VF/NM 24.00
142 F/VF 14.00
143 VF 20.00
144 VG 6.00
145 VF/NM 24.00
145 VF/NM 24.00
146 F/VF 15.00
148 VF 20.00
149 VF- 16.00
150 VF 20.00
150 VF+ 20.00
151 F/VF 15.00
152 VF 20.00
153 VF/NM 24.00
154 VF/NM 24.00
154 NM- 28.00
155 VF- 16.00
156 VF 24.00
157 VG 6.00
158 VG 4.00
159-161 VF/NM 15.00
162 VF 12.00
163 VF 12.00
163 VF/NM 15.00
164 VF 12.00
164-168 VF/NM 15.00
169 F+ 8.00
170-171 NM 22.00
172 VF/NM 18.00
173 VF/NM 18.00
174 VF 24.00
175-177 VF/NM 15.00
178 VG 4.00
179 VF/NM 18.00
180 NM 25.00
180 VF 15.00
181 NM 25.00
181 VF 15.00
182 VF+ 17.00
183 VF/NM 18.00
184 VF/NM 18.00
185 F- 12.00
186 F/VF 10.00
187 NM 25.00
187 VG/F 15.00
188 NM 12.00
189 F/VF 6.00
190 VG 3.00
191 VF/NM 10.00
192 F/VF 6.00
193 F+ 7.00
194 NM- 10.00
195 VG 4.00
196 VF/NM 8.00
197 VF 18.00
198 F+ 8.00
199 VF/NM 14.00
200 VF/NM 16.00
201 NM- 12.00
202 NM- 35.00
203 F/VF 10.00
204 F 6.00
206 F+ 7.00
207 VF 9.00
208 VG 4.00
209 NM 15.00
210 VG 4.00
211 F/VF 5.00
214 VF/NM 8.00
215 VF 7.00
216 VF- 7.00
217 VF/NM 8.00
218 NM- 10.00
219 NM- 10.00
220 VF/NM 8.00
221 VF/NM 8.00
222 VF 7.00
235 NM 10.00
238 VF/NM 7.00
239 NM- 8.00
241 NM- 8.00
242 NM 10.00
243 NM- 8.00
244 NM 10.00
245 NM 10.00
246 VF- 5.00
247 NM- 8.00
248 NM- 8.00
249 NM- 8.00
250 NM 10.00
251-279 NM 6.00
281-295 NM 5.00
300 NM 7.00
301-399 NM 4.00
400-499 NM 3.00

SUPERBOY 1980 (FANZINE)
NM 15.00

SUPERMAN ANNUAL
1 NBC 40.00
3 F- 90.00
3 G/VG 45.00
5 VG+ 44.00
5 VG- 36.00
6 F+ 65.00
7 F- 35.00
8 VF- 74.00
8 VG 22.00
9 NM 8.00
11 NM 18.00

SUPERMAN AT FIFTY (DOOLEY/ENGLE) 1987
NM 15.00

SUPERMAN FAMILY
164 NM- 40.00
165 VG/F 7.00
166 NM 33.00
166 NM 33.00
167 VF/NM 25.00
168 VF/NM 24.00
169 NM 33.00
170 NM- 18.00
171 VF/NM 15.00
172 NM 22.00
173 VG/F 5.00
174 VF/NM 15.00
175 VF/NM 15.00
176 F/VF 9.00
177 NM- 12.00
178 VG/F 5.00
179 NM- 12.00
180 NM 14.00
181 NM- 12.00
183 VG/F 5.00
184 VG 5.00
5 VF/NM 18.00
6 VF/NM 18.00
7 VF/NM 18.00
8 THRU 14 NM 18.00
15 NM 20.00

SUPERMAN FOR ALL SEASONS
1 NM 5.00
3 NM 5.00

SUPERMAN SPECIAL 1983
NM 5.00

1984
NM 5.00

1985
NM 5.00

1992
NM 6.00

SUPERMAN SPECTACULAR (1982)
NM 12.00

SUPERMAN VS. THE AMAZING SPIDER-MAN
1 NM- 80.00
1 VF/NM 65.00
1 VG/F 18.00

SUPERMAN: THE ODYSSEY
NM 6.00

SUPERNATURAL THRILLERS
1 F+ 12.00
2 VF 10.00
3 VF 10.00
4 VF/NM 12.00
5 VF/NM 50.00
5 VF 39.00
6 VF/NM 12.00
7 NM- 18.00
8 VF/NM 15.00
10 NM 22.00
12 VF 12.00

SUPER-TEAM FAMILY
1 VF/NM 14.00
2 VF/NM 10.00
3 VF/NM 10.00
4 VF+ 10.00
5 VF/NM 10.00
5 (CGC) 9.4 ..... 48.00
6 VF/NM 10.00
7 NM 14.00
8 THRU 14 NM 18.00
15 NM 20.00

SUPER-VILLAIN TEAM-UP
1 VG 6.00
4 NM 15.00
5 VG 4.00
6 F+ 4.00
7 F+ 4.00
8 VF 6.00
9 VF 6.00
11 F- 3.00
12 F+ 4.00
13 VF/NM 7.00
16 NM 10.00

SUSIE Q SMITH
377 VF+ 30.00

SUSPENSE
4 VF- 150.00

SUZIE
56 G 15.00
59 G 10.00
60 G/VG 16.00
68 VG 20.00

SWAMP THING
1 F/VF 60.00
1 VF/NM 100.00
1 NM- 140.00
3 VF- 22.00
4 VG 6.00
5 VF 20.00
5 VG 5.00
6 VF 20.00
6 VG/F 7.00
7 VG+ 8.00
8 VF+ 24.00
8 VG 5.00
9 VF/NM 25.00
9 F/VF 15.00
9 (CGC) 9.4 ..... 110.00
10 F+ 12.00
11 VG+ 5.00
13 NM 15.00
14 NM 15.00
16 VG 4.00
17 F/VF 10.00
18 VF/NM 10.00
18 F/VF 10.00
19 NM 14.00
21 F 6.00
22 NM 14.00
23 NM 14.00
24 NM 14.00

SWAMP THING (SERIES 2)
1 NM 6.00
2 F/VF/NM 3.00
3 THRU 15 NM 3.00
16-19 NM 6.00
21 F/VF 8.00
23 NM 12.00
24 NM 15.00
25 NM 12.00
33 NM 5.00
35 NM 5.00
50-54 NM 4.00
85 NM 4.00

SWEETHEART DIARY
45 NM- 22.00

SWEETHEARTS (VOL. 1)
99 F/VF 28.00
107 VF+ 40.00
115 F+ 20.00

SWEETHEARTS (VOL. 2)
68 F+ 9.00
78 F+ 9.00
96 VF/NM 18.00

SWEETIE PIE
1241 NM- 35.00

SWING WITH SCOOTER
1 F/VF 45.00
5 F+ 15.00
9 VF- 20.00
11 F/VF 12.00
12 NM 28.00
13 NM- 25.00
14 F- 8.00
29 F 6.00
31 VG 4.00
32 VF/NM 33.00

SWORD AND THE DRAGON
1118 VF/NM 75.00

SWORD OF SORCERY
1 F+ 8.00
2 VF 9.00
3 VF/NM 10.00
4 VF/NM 7.00
5 VF/NM 8.00

SWORDS OF HEAVEN GN (CHAYKIN)
VF 10.00

T.H.E. CAT (GOLD KEY)
4 VG 6.00

TALES CALCULATED TO DRIVE YOU BATS/1966
1 VF- 30.00

TALES FROM THE CRYPT
21 G/VG 130.00
25 G- 45.00
36 F+ 145.00

TALES FROM THE TOMB (EERIE) VOL. 4
1 NM 40.00

TALES FROM THE TOMB (VOL. 2)
4 VF 28.00

TALES OF ASGARD
1 F+ 15.00

TALES OF SUSPENSE
10 VG 65.00
20 G 30.00
21 VG 45.00
22 VG 35.00
23 FR 14.00
25 VF- 145.00
26 F/VF 105.00
7 F+ 4.00
8 VF 6.00
9 VF 6.00
11 F- 3.00
12 F+ 4.00
13 VF/NM 7.00
16 NM 10.00

SUSIE Q SMITH
377 VF+ 30.00

SUSPENSE
4 VF- 150.00

SUZIE
56 G 15.00
59 G 10.00
60 G/VG 16.00
68 VG 20.00

SWAMP THING
1 F/VF 60.00
1 VF/NM 100.00
1 NM- 140.00
3 VF- 22.00
4 VG 6.00
5 VF 20.00
5 VG 5.00
6 VF 20.00
6 VG/F 7.00
7 VG+ 8.00
8 VF+ 24.00
8 VG 5.00
9 VF/NM 25.00
9 F/VF 15.00
9 (CGC) 9.4 ..... 110.00
10 F+ 12.00
11 VG+ 5.00
13 NM 15.00
14 NM 15.00
16 VG 4.00
17 F/VF 10.00
18 VF/NM 10.00
18 F/VF 10.00
19 NM 14.00
21 F 6.00
22 NM 14.00
23 NM 14.00
24 NM 14.00

SWAMP THING (SERIES 2)
1 NM 6.00
2 F/VF/NM 3.00
3 THRU 15 NM 3.00
16-19 NM 6.00
21 F/VF 8.00
23 NM 12.00
24 NM 15.00
25 NM 12.00
33 NM 5.00
35 NM 5.00
50-54 NM 4.00
85 NM 4.00

SWEETHEART DIARY
45 NM- 22.00

SWEETHEARTS (VOL. 1)
99 F/VF 28.00
107 VF+ 40.00
115 F+ 20.00

SWEETHEARTS (VOL. 2)
68 F+ 9.00
78 F+ 9.00
96 VF/NM 18.00

SWEETIE PIE
1241 NM- 35.00

SWING WITH SCOOTER
1 F/VF 45.00
5 F+ 15.00
9 VF- 20.00
11 F/VF 12.00
12 NM 28.00
13 NM- 25.00
14 F- 8.00
29 F 6.00
31 VG 4.00
32 VF/NM 33.00

SWORD AND THE DRAGON
1118 VF/NM 75.00

SWORD OF SORCERY
1 F+ 8.00
2 VF 9.00
3 VF/NM 10.00
4 VF/NM 7.00
5 VF/NM 8.00

SWORDS OF HEAVEN GN (CHAYKIN)
VF 10.00

T.H.E. CAT (GOLD KEY)
4 VG 6.00

TALES CALCULATED TO DRIVE YOU BATS/1966
1 VF- 30.00

TALES FROM THE CRYPT
21 G/VG 130.00
25 G- 45.00
36 F+ 145.00

TALES FROM THE TOMB (EERIE) VOL. 4
1 NM 40.00

TALES FROM THE TOMB (VOL. 2)
4 VF 28.00

TALES OF ASGARD
1 F+ 15.00

TALES OF SUSPENSE
10 VG 65.00
20 G 30.00
21 VG 45.00
22 VG 35.00
23 FR 14.00
25 VF- 145.00
26 F/VF 105.00
29 VF+ 140.00
29 F/G 12.00
29 VG 35.00
34 F 54.00
34 VG 35.00
36 VG+ 40.00
38 VG+ 40.00
41 VG 110.00
45 VG 60.00
47 VG 50.00
56 FR+ 5.00
57 F/VF 125.00
57 VG 50.00
59 VF/NM 275.00
60 VG/F 30.00
61 VF+ 70.00
61 VG 16.00
62 VF/NM 78.00
63 VF 35.00
64 VF 35.00
65 F/VF 80.00
65 VG/F 35.00
66 VF- 100.00
66 VG 30.00
67 VG 10.00
69 VG 10.00
72 F+ 18.00
73 VG 5.00
76 F- 12.00
77 VG 10.00
78 F+ 20.00
79 VG 12.00
80 F+ 25.00
80 VF/NM 60.00
80 (CGC) 9.0 ..... 120.00
81 F/VF 26.00
82 FR+ 3.00
83 F+ 18.00
84 VF 35.00
85 VG/F 12.00
86 F/VF 28.00
87 VF 34.00
87 F+ 20.00
88 F- 14.00
89 VF 35.00
89 VG/F 12.00
90 F+ 35.00
90 F/VF 20.00
92 VF+ 38.00
92 VG 10.00
93 VF 34.00
93 F/VF 28.00
94 VF 35.00
95 VF+ 38.00
95 VG 14.00
96 F/VF 24.00
97 VF/NM 45.00
97 VF 34.00
98 F/VF 28.00
99 F/VF 38.00

TALES OF THE BEANWORLD
1 F- 5.00
2 F 4.00
3 VF 8.00
5 NM 8.00
6 NM 8.00
7 NM 7.00
8 NM 6.00
9 VF 6.00
10 NM 6.00
13 VF/NM 6.00

TALES OF THE GREEN BERET
2 VG/F 5.00

TALES OF THE MYSTERIOUS TRAVELLER (VOL. 2)
15 NM 10.00

TALES OF THE WITCHBLADE
1 NM 10.00

TALES OF VOODOO (VOL. 2)
1 VG 8.00

TALES OF WELLS FARGO
1075 (FC) VG/F 22.00
1113 (FC) VF- 60.00
1215 (FC) 9.2 (CGC) 200.00

TALES TO ASTONISH
31 VG+ 48.00
33 VG/F 50.00
42 F 78.00
45 FR/G 10.00
48 VG/F 40.00
48 VG 33.00
49 G/VG 30.00
50 VG+ 25.00
51 F+ 35.00
52 VG 22.00
53 F/VF 60.00
54 F+ 40.00
54 VF/NM 100.00
54 VG/F 25.00
55 F 30.00
56 FR+ 6.00
58 VG 20.00
60 FR+ 10.00
60 F- 50.00
61 VG 14.00
62 F- 18.00
64 F/VF 40.00
64 F+ 28.00
65 VG 14.00
67 F/VF 40.00
67 F+ 28.00
68 VG 14.00
69 F/VF 48.00
69 F+ 28.00
70 F/VF 35.00
71 VF 35.00
71 VG 10.00
72 VG/F 12.00
74 VF- 30.00
75 VF/NM 45.00
75 VF 35.00
76 F+ 20.00
78 VG/F 12.00
79 F+ 20.00
80 F/VF 28.00
80 VF 20.00
81 F/VF 20.00
82 F+ 22.00
83 F 15.00
84 F/VF 28.00
84 VF 28.00
85 VF 35.00
85 VF/NM 50.00
87 F 18.00
88 F+ 20.00
89 VF 35.00
90 VF/NM 50.00
90 F 18.00
91 VF 35.00
91 VF/NM 45.00
92 VF 35.00
93 F/VF 38.00
93 G 7.00
96 F+ 20.00
96 VF/NM 40.00
97 VF 40.00
98 F- 28.00
99 VF 40.00
100 VF 40.00
100 F/VF 25.00
101 F/VF 25.00
101 VF 25.00
102 VF 25.00
103 VF 25.00
104 VF 25.00
105 VG 6.00
109 VG 6.00
113 VF/NM 35.00
114 VG 6.00
115 VF+ 30.00
116 F+ 14.00
119 VG 8.00
124 VG 8.00
133 VG 8.00
135 F- 10.00
136 VG 8.00
146 F/VF 18.00
147 VG 7.00
148 VF 23.00
149 VF 24.00
150 VG 7.00
152 F/VF 18.00
153 VF/NM 30.00
156 VF/NM 30.00
157 VG+ 8.00
158 VF 23.00
162 VG+ 7.00
164 VF/NM 25.00
165 VF/NM 25.00
166 VG+ 7.00
167 VF/NM 25.00
172 VG 6.00
179 VG 6.00
190 VF- 18.00
216 VF 15.00
226 F+ 8.00
237 VF 15.00
240 VG 4.00
245 VF/NM 14.00
249 VF 12.00
256 F+ 8.00
263 F+ 8.00
278 F 4.00
279 F 4.00
287 F+ 5.00
290 F 4.00
306 VF 5.00
319 VF 5.00
320 VF 5.00
321 NM 7.00
324 NM 7.00
343 NM 15.00

TOM CAT
7 VG 12.00

TOM CORBETT SPACE CADET
421 (FC) F+ 38.00
421 (FC) VF/NM 95.00

TOM MIX (FAWCETT)
6 VF+ 175.00
7 (CGC) 9.2 ..... 525.00
8 NM- 275.00
11 NM- 225.00
27 VF/NM 100.00
35 VF+ 80.00

TOM STRONG
1 NM 8.00

TOM TERRIFIC
1 VG+ 52.00

TOMAHAWK
16 F/VF 95.00
20 G 24.00
75 VG+ 14.00
83 NM 50.00
97 NM- 32.00
102 NM- 25.00
104 VG 6.00
105 F+ 12.00
110 F- 8.00
117 F+ 12.00
127 F- 8.00
128 VF 18.00
129 VF/NM 22.00
130 VF- 15.00
131 VF- 15.00
132 VF 12.00
133 VF/NM 14.00
135 VF 10.00
136 VF 15.00
138 NM 25.00
139 VF/NM 22.00

TOMB OF DARKNESS
17 VF- 8.00

TOMB OF DRACULA
1 F+ 45.00
1 VF/NM 100.00
3 VF/NM 38.00
4 VF/NM 38.00
5 VF+ 33.00
6 NM 50.00
7 VF/NM 30.00
8 F+ 12.00
9 NM- 35.00
10 VF 40.00
11 VF 15

COMICS & FUN

6411 Sepulveda #1-G (Dept. 1531)
Van Nuys, CA 91411
Call to reserve between 12:00-7:00 p.m.
818/779-7643

122 F+..... 5.00
125 VF/NM.... 8.00

TWO GUN WESTERN/ATLAS (1956/57)
5 FR/G.....12.00

TWO MOUSEKETEERS
475 (FC) F+ 30.00
603 (FC) VF 30.00

TWO THOUSAND ONE A SPACE ODYSSEY
1 VG/F..... 5.00
2 NM 9.00
3 VF..... 5.00
4 VF/NM 6.00
5 NM 9.00
6 NM-..... 7.00
7 NM 9.00
8 NM-..... 12.00
9 NM..... 7.00
10 VF/NM 6.00

U.S. AIR FORCE
19 VG 6.00
37 VG+..... 5.00

U.S. FIGHTING MEN
15 F+ 8.00
16 F-..... 5.00

U.S. MARINES
1 VG..... 6.00

UFO & OUTER SPACE
15 NM.....12.00
20 VF/NM.....8.00

UFO FLYING SAUCERS
2 F+ 9.00

ULTIMATE SPIDER-MAN
1
1 9.6 (CGC) 475.00
1 (CGC) 9.8 .....695.00
2
2 (CAR COVER)
9.6 (CGC) 175.00
2 (CAR-COVER)
NM 50.00
2 (WEB COVER)
9.6 (CGC) 150.00
3
3 (CGC) 9.6 125.00
5
5 9.6 (CGC) 295.00
6
6 (CGC) 9.6 125.00

UNCANNY TALES (ATLAS)
14 VG+..... 68.00
46 VG/F..... 40.00
49 VG/F..... 40.00

UNCANNY TALES (MARVEL)
1 VF/NM.....18.00
6 VF/NM 10.00
9 VF+ 10.00

UNCLE SCROOGE & DONALD DUCK GIANT
30026-508 NM-
..... 90.00

UNCLE SCROOGE (FOUR COLOR)
386 (FC) VG 200.00
456 (FC) VG/F
.....150.00
456 (FC) PR/FR
.....25.00
495 (FC) G- 40.00
495 (FC) VG..95.00

UNCLE SCROOGE (REG. SERIES)
4 VG- 60.00
7 VG+..... 50.00
9 VG 30.00
11 VG 28.00
12 VG+..... 33.00
15 F/VF..... 85.00
16 F-..... 40.00
18 F/VF..... 85.00
20 VG+..... 30.00
21 VF-..... 80.00
22 VF+..... 95.00
23 VG 22.00
23 F+..... 50.00
24 F+..... 50.00
25 F+..... 48.00
27 F+..... 48.00
31 VG/F..... 25.00
32 VG-..... 18.00
34 VF/NM .. 95.00
41 VF/NM ..80.00
46 F-..... 20.00
50 G 8.00
52 G+..... 12.00
58 VG 16.00
60 F+..... 35.00
62 VG+..... 16.00
64 VG..... 20.00
65 F+..... 28.00
69 VF+..... 58.00
71 F-..... 18.00
72 VF+..... 60.00
73 VG/F..... 16.00
73 VF/NM .. 70.00
79 VG+.. 12.00
80 F-..... 12.00
89 F-..... 10.00
90 VF..... 30.00
96 VF-..... 26.00
99 VF+..... 35.00
102 G-..... 3.00
106 F-..... 8.00
107 VG/F..10.00
108 VG/F.... 8.00
109 VG+ 8.00
110 VG 8.00
116 VG..... 6.00
119 VG..... 6.00
120 VF/NM....25.00
131 NM-.....25.00
137 VG 6.00
138 VG+ 7.00
141 VG+ 7.00
145 F+..... 12.00
155 VG 6.00
156 VG 6.00
157 G/VG 4.00
159 VG 4.00
165 NM 20.00
169 VF 10.00
170 VF/NM .. 12.00
171 NM 20.00
176 VF 18.00
177 VF/NM .. 25.00
181 NM-.....40.00
183 VF 10.00
184 VG 4.00
188 VG 4.00
190 F+..... 8.00
191 NM 18.00
193 VF+ 12.00
203 NM-..... 22.00
204 NM 25.00
208 VF/NM .. 18.00
210-215 NM 18.00
216 VF 10.00
217 VF 10.00
218 NM 18.00
219 NM 28.00
220 NM-..... 8.00
250 NM 4.00
261 NM 4.00
262 NM 4.00
292 NM 6.00

UNCLE SCROOGE ADVENTURES
21 NM..... 5.00
26 NM 5.00
33 NM..... 5.00

UNCLE WIGGILY
276 (FC) G/VG
.....12.00

UNDERDOG (CHARLTON)
7 VG/F..... 10.00

UNDERDOG (GOLD KEY)
1 F+..... 14.00
2 F+..... 12.00
8 VF/NM..... 30.00
11 G/VG..... 4.00
14 G/VG..... 3.00
20 NM 30.00
21 NM 33.00

UNDERDOG (HARVEY)
1 NM..... 4.00

UNDERSEA AGENT
5 F 18.00

UNDERWORLD TRUE CRIME
2 F.....125.00

UNEARTHLY SPECTACULARS
1 F+.....15.00

UNEXPECTED
8 G/VG 40.00
8 G..... 25.00
25 G+..... 18.00
26 VG+..... 35.00
29 G+..... 20.00
32 VG 28.00
34 VG+..... 25.00
35 G/VG 20.00
38 VG+..... 24.00
39 VG 25.00
41 VF..... 225.00
41 VF..... 250.00
42 VG..... 55.00
43 G/VG 90.00
45 G/VG 36.00
48 VG/F 44.00
51 G..... 13.00
53 VG/F 36.00
55 F+..... 60.00
55 VG+..... 35.00
56 F+..... 60.00
57 VF 107.00
59 VG+..... 36.00
60 F/VF..... 80.00
62 F+..... 55.00
64 VG/F..... 32.00
64 F+..... 45.00
66 F+..... 45.00
67 F/VF..... 45.00
69 F-..... 16.00
71 F/VF..... 38.00
72 VG 14.00
73 VG/F..... 16.00
75 VG+..... 15.00
75 F+..... 48.00
76 VF..... 54.00
77 VG/F..... 15.00
78 F/VF..... 35.00
80 VG+..... 16.00
81 VG 12.00
82 VF+..... 60.00
83 VF 34.00
84 F/VF..... 28.00
85 VF 34.00
86 G+..... 6.00
86 NM 65.00
87 VF/NM.... 45.00
87 F-..... 12.00
88 F/VF..... 28.00
89 VG 10.00
91 F/VF..... 28.00
92 F/VF..... 28.00
94 F/VF..... 28.00
95 F+..... 18.00
97 NM..... 65.00
99 VG- 9.00
100 F/VF..... 28.00
101 F+..... 16.00
102 VF- 26.00
103 F+..... 15.00
106 VF/NM .. 30.00
108 NM-..... 35.00
110 F+..... 12.00
111 VF-..... 20.00
116 F 9.00
117 F+..... 12.00
119 F+..... 14.00
123 VG..... 6.00
124 F-..... 8.00
130 NM 28.00
135 VG 6.00
141 VF-..... 10.00
142 VF 11.00
143 VF/NM....13.00
144 VF+ 12.00
146 NM-..... 15.00
150 VF 11.00
151 VG 4.00
152 F/VF..... 8.00
153 F+..... 8.00
156 VF 11.00
158 F+..... 12.00
160 NM-..... 35.00
167 F+ 5.00
169 VF 7.00
171 F-..... 3.00
194 VG 4.00
205 NM 10.00
206 NM 10.00
208 NM 10.00
218 NM 10.00
222 F-..... 3.00

UNITED STATES FIGHTING AIR FORCE
10 VF 25.00
19 VF/NM.....26.00
20 VF 23.00

UNIVERSAL PICTURES PRESENT DRACULA & THE MUMMY
02-530-311 VG
.....28.00

UNKNOWN SOLDIER
205 VG/F..... 5.00
216 VF 6.00
217 F+..... 4.00
218 NM..... 12.00
219 F 6.00
223 NM..... 12.00
224 VF/NM.... 7.00
225 F..... 3.00
226 NM-..... 9.00
228 NM..... 12.00
229 NM-..... 9.00
230 VF/NM.... 7.00
231 VF/NM.... 7.00
232 VF/NM.... 7.00
233 VF/NM.... 7.00
245 VF 6.00
246 NM 9.00
249 VG 3.00
250 VF 6.00
251 NM-..... 15.00
252-258 NM..12.00
262 F..... 3.00
264 F..... 3.00
265 NM-..... 10.00
267 VF/NM.....8.00

UNKNOWN WORLDS (ACG)
2 F-..... 36.00
3 F-..... 28.00
4 F+..... 40.00
5 F-..... 28.00
6 VF+..... 66.00
9 VF+..... 66.00
9 VF/NM 80.00
9 F 25.00
10 F+..... 33.00
13 VF-..... 45.00
16 VF-..... 45.00
19 F/VF..... 38.00
20 F/VF..... 40.00
22 VF/NM.... 45.00
23 VF/NM.... 45.00
24 VG 10.00
28 VF..... 34.00
36 VG+..... 12.00
37 F/VF..... 22.00
38 VF+..... 33.00
39 VG 8.00
44 VF 30.00
47 VF 30.00
50 VF 28.00
56 VF+..... 30.00
57 VF+..... 30.00

UNKNOWN WORLDS OF SCIENCE FICTION
1 F+..... 7.00
6 VF 11.00

UNTOLD LEGEND OF BATMAN
1 NM 6.00
2 NM 5.00
3 NM 5.00

UNTOUCHABLES
1237 VG/F..... 60.00
12-879-210 VF/NM
.....28.00

UNUSUAL TALES
3 F/VF..... 45.00
3 VF..... 55.00
13 F-..... 16.00
26 G+..... 10.00
32 NM..... 44.00
33 VG/F..... 8.00
36 VG 7.00
38 VG 7.00
39 VG+..... 8.00
49 VG+..... 8.00

USAGI YOJIMBO
1 NM 15.00
2 NM 8.00
3 NM 8.00
4 THRU 8 NM 6.00
10 NM 5.00
16 VF/NM 5.00
23 NM..... 5.00
26-32 NM..... 5.00
35 NM 5.00

USAGI YOJIMBO (VOL. 2)
1 NM..... 6.00
2 THRU 10 NM
.....4.00

V FOR VENDETTA
2 THRU 10 NM
.....3.00

VACATION IN DISNEYLAND
1025 (FC) F/VF
.....110.00

VALLEY OF THE DINOSAURS
1 F+.....8.00
4 F+.....8.00
5 NM.....15.00

VALOR (EC)
1 VG 50.00
2 VG 42.00
3 G/VG 22.00
4 F..... 45.00
4 VG+..... 34.00
5 F- 40.00

VAMPIRE COMPANION
1 NM- 4.00
3 NM- 4.00

VAMPIRE L'ESTAT
1 NM 25.00
2 NM..... 10.00
3 NM..... 10.00
4 NM..... 8.00
5 NM..... 8.00
6 NM..... 7.00
7 NM 7.00
10 NM 6.00
11 NM 6.00
12 NM 8.00

VAMPIRE TALES
4 NM..... 25.00

VAMPIRELLA (HARRIS) 1992
1 NM 25.00
2 NM 25.00
3 NM 15.00
4 NM 10.00
5 NM..... 8.00

VAMPIRELLA (WARREN)
1 VG- 75.00
2 F+..... 35.00
7 VF/NM.... 85.00
9 VF/NM.... 75.00
9 NM- 110.00
10 VF..... 34.00
12 VF+..... 35.00
13 F/VF..... 35.00
22 VF+..... 42.00
24 VG..... 10.00
27 G..... 4.00
100 VG/F..... 40.00
100 VG..... 30.00
101 F+..... 45.00
102 VG..... 22.00
104 G 12.00
106 VG+.. 28.00
106 F/VF..... 65.00
107 G 12.00
108 VG+.. 28.00
109 F..... 35.00
110 VG+ .. 28.00
111 F+..... 35.00
112 G/VG..... 15.00
113 G+ 5.00
114 G 9.00
115 VG..... 10.00
116 VG/F..... 10.00
117 G 9.00
118 G 6.00
119 VG/F..... 10.00
120 F/VF..... 25.00
121 F/VF..... 25.00
122 F- 10.00
123 VG..... 8.00
124 G 7.00
125 G-..... 10.00
126 VG..... 14.00
127 F+..... 28.00
128 G/VG 7.00
129 VG+ .. 17.00
130 G/VG 7.00
131 VF-..... 45.00
132 VG..... 15.00
133 F/VF..... 40.00
133 VG..... 15.00
134 VG/F..... 40.00
135 VG..... 15.00
136 VG..... 15.00
137 F+..... 25.00
139 VG..... 15.00
140 VG..... 35.00
140 F+..... 60.00
141 F..... 15.00
142 VG/F..... 12.00
143 VG..... 12.00
143 F..... 15.00
144 VF..... 40.00
145 G/VG 8.00
146 G+ 7.00
147 VG..... 12.00
148 VG/F..... 12.00
149 VF-..... 35.00
150 VG+..... 12.00
151 VF 30.00
152 VF+..... 35.00
153 VG..... 9.00
154 F+..... 15.00
155 VG..... 8.00
156 F+..... 18.00
157 F+..... 18.00
160 VG..... 8.00
161 VG..... 10.00
162 VG..... 10.00
163 VG..... 9.00
164 VG..... 10.00
166 VG..... 10.00
167 VG..... 10.00
168 NM..... 65.00
168 VG..... 10.00
169 VG..... 8.00
170 F-..... 12.00
171-181 VG+ 8.00
182 F/VF..... 20.00
183 F..... 12.00
185 F..... 12.00
186 G/VG 6.00
187 VG..... 8.00
188 F+..... 15.00
189 VG+..... 8.00
190 F+..... 15.00
191 F+..... 18.00
192 VG..... 8.00
193 VF..... 30.00
194 VG..... 8.00
195 F+..... 15.00
196 VF-..... 20.00
197 NM..... 60.00
197 G/VG 7.00
198 VG+..... 8.00
199 F-..... 10.00
200 VG+..... 12.00
201 VG..... 9.00
202 VG+..... 9.00
203 F+..... 15.00
204 F..... 12.00
205 VG+..... 9.00
206 VG..... 8.00
207 F/VF..... 22.00
208 F-..... 10.00
209 VF..... 29.00
210-212 VG 8.00
213 F+..... 15.00
214 VG..... 8.00
215 VG..... 8.00
216 F+..... 14.00
217 VG..... 8.00
218 VG..... 8.00
219 F+..... 12.00
220 F/VF..... 20.00
221-231 VG 8.00
232 F-..... 10.00
233 VG..... 8.00
234 F+..... 15.00
235 VG..... 8.00
236 F..... 12.00
237 F..... 12.00
238 F/VF..... 22.00
239 VG/F..... 10.00
240-247 VG 8.00
248 F+..... 15.00
249 VF/NM.. 33.00
250 G+..... 3.00
251-261 VG+ 9.00
262 F+..... 15.00
263-265 VG 8.00
266 VF/NM.. 33.00
267 VF/NM.. 33.00
268 VG 8.00
269 VF 26.00
270 F/VF..... 20.00
271 F-..... 10.00
274 VF/NM.. 33.00
275 F-..... 10.00
276 F-..... 10.00
277-280 VG 8.00
281 VF 26.00
282 VG+ 9.00
283 VG+ 9.00
284 VF 12.00
285 VG 4.00
286 VF 15.00
287 F 6.00
288 VF/NM.... 16.00
289 F..... 8.00
290 VF 12.00
291 F/VF..... 10.00
292 VG..... 4.00
293 VG+ 4.00
294 VG+ 5.00
295 VG 3.00
296 VG 3.00
297 F+..... 8.00
298 F+..... 8.00
300 VG+ 5.00
301 VG..... 5.00
302 VG/F..... 8.00
303 VG 5.00
304 VG 5.00
305 F+..... 9.00
306 VF 17.00
307 VG 6.00
308 VG+ 5.00
309 F 6.00
310 F+..... 8.00
311 VG 4.00
314 F+..... 8.00
316-323 VG 4.00
324 F..... 8.00
325 VF 12.00
326-328 F+..... 8.00
329 VG..... 3.00
330 VG..... 3.00
331 VG/F..... 5.00
332-334 F..... 6.00
335 VG..... 3.00
336 VF 5.00
337 VG/F..... 5.00
343 VG+ 5.00
347 F..... 12.00
348 F..... 6.00
349 VG..... 3.00
350 VG..... 5.00
351 F-..... 10.00
352 VF 12.00
353-355 VF/NM
.....20.00
356 VG 7.00
357 VG+ 8.00
358 NM-..... 22.00
359 VF/NM.. 18.00
360 NM-..... 22.00
361 VG..... 4.00
362 NM-..... 16.00
363 VF/NM.. 13.00
368 VG 4.00
369 VF+ 12.00
374 VG 4.00
376 VF 12.00
380 NM-..... 16.00
381 VF/NM.. 14.00
382 VF/NM.. 14.00
384 VF+ 12.00
385 F+..... 8.00
389 NM-..... 16.00
390 VF 12.00
393-396 NM- 16.00
396 F+..... 7.00
397 NM-..... 16.00
399 VF 12.00
400-402 NM- 16.00
403-406 VF/NM
.....14.00
407 NM-..... 16.00
409 NM-..... 16.00
410 VF 12.00
412 VF 12.00
414-417 VF/NM
.....14.00
418 NM-..... 16.00
419 NM-..... 16.00
420 VF/NM .. 14.00
421 VF/NM .. 14.00
422-424 NM- 16.00
425 F/VF..... 8.00
426 VG..... 4.00
427 F 6.00
428 NM-..... 16.00
429 NM-..... 16.00
430 NM-..... 10.00
431-470 NM- 7.00
471 VF 5.00
472 VF/NM .. 6.00
473 VF/NM .. 6.00
474-478 NM- 12.00
483 VF+ 18.00
486 VF/NM .. 10.00
487 NM 18.00
488 NM 18.00
489 NM-..... 15.00
490 NM-..... 15.00
491 NM 18.00
492 NM-..... 15.00
493 NM-..... 15.00
495 NM 10.00
496-499 NM 18.00
500 VF 12.00
501-504 NM..18.00
506 VF/NM .. 12.00
511 NM 25.00
512 NM 16.00
513 NM 16.00
514 NM 8.00
515 NM-..... 10.00
516 NM-..... 8.00
518 NM-..... 4.00
519 NM 5.00
520 NM 8.00
523 NM 12.00
527 NM 4.00
602-628 NM ..9.00
631 NM 8.00

WALT DISNEY PRESENTS
3 VF/NM 40.00
FC 997 F+.....30.00

WALT DISNEY SHOWCASE
1 VF/NM..... 25.00
4 VG+..... 5.00
5 VF 15.00
6 F+..... 8.00
7 F+..... 6.00
9 F- 6.00
10 VF 15.00
12 VF+ 10.00
15 NM 18.00
17 VG..... 5.00
20 F+ 7.00
22 VG..... 4.00
23 F- 4.00
27 VG 4.00
28 VG..... 4.00
30 VG 6.00
31 F/VF..... 9.00
33 NM 18.00
38 VF 10.00
39 F 5.00
40 NM 18.00
43 VF/NM.. 18.00
44 VF 15.00
46 VF 12.00
50 NM..... 18.00
52 F 5.00
54 NM..... 18.00

WALT DISNEY'S CHRISTMAS PARADE
3 VG- 10.00
3 VF 50.00
4 VF 50.00
9 VF 24.00

WALT DISNEY'S CHRISTMAS PARADE (GLADSTONE)
1 VG 3.00
2 NM 10.00

WANDERING STAR
1 NM..... 10.00

WANTED (1972)
1 F..... 10.00
1 VF/NM.....28.00
2 G..... 3.00
3 VF 13.00
4 VG/F..... 5.00
5 F/VF..... 10.00
6 VF 13.00
7 VF 13.00
8 VF 13.00
8 NM 24.00
9 NM 24.00
9 VF/NM.. 16.00

WAR (CHARLTON)
4 VF 6.00

WAR ACTION
3 VG 20.00

WAR AND ATTACK
56 VG 4.00

WAR AT SEA
41 F/VF..... 10.00

WAR COMICS (ATLAS)
16 PR 5.00
28 G/VG..... 12.00
33 VG 15.00
48 G+ 9.00

WAR HEROES (CHARLTON)
8 F+ 8.00
10 VG..... 5.00

WAR IS HELL
4 NM..... 14.00
8 NM..... 12.00
9 VG/F..... 7.00

WAR STORIES COMBAT
11 F+..... 8.00
12 F+..... 8.00

WAR WINGS
1 VG+..... 5.00

WARFRONT
15 VG..... 12.00
21 VG..... 7.00
31 VF 30.00

WARLOCK
1 NM..... 50.00
1 VF/NM.. 38.00
2 VF/NM.. 18.00
3 VG 4.00
4 NM- 15.00
5 VG 3.00
7 VF 12.00
8 VF 8.00
9 VF 12.00
10 NM 28.00
10 (CGC) 8.0 35.00
11 NM- 18.00
12 NM 15.00
13 NM 15.00
14 NM 15.00
15 NM..... 18.00

WARLORD
1 NM- 25.00
2 NM 15.00
3 NM 10.00
4 NM 10.00
11 NM 5.00
22 NM 5.00
39-126 NM 3.00

WARREN PRESENTS
5 VF/NM 10.00
8 NM- 16.00
9 NM 16.00
13 VF/NM..... 16.00
14 F+ 9.00

WARREN PRESENTS CLOSE ENCOUNTERS
VF/NM..... 10.00

WARREN PRESENTS LORD OF THE RINGS
NM 24.00

WARREN PRESENTS MOONRAKER
VF/NM..... 10.00

WART & THE WIZARD
VG 8.00

WATCHMEN
1 VF 5.00
2 THRU 12 NM
..... 5.00

WEB OF EVIL
9 G/VG 60.00
14 VG..... 50.00
19 F..... 72.00

WEB OF HORROR
1 VG..... 20.00

WEB OF MYSTERY
6 F- 75.00

WEB OF SPIDER-MAN
1 NM..... 22.00
1 (CGC) 9.6 . 35.00
2 THRU 50 NM
..... 5.00
51 THRU 100 NM
..... 4.00

WEB OF SPIDER-MAN ANNUAL
1 NM..... 4.00

WEIRD (SKYWALD) VOL. 7
5 VF/NM 35.00

WEIRD FANTASY (VOL. 1)
15 F/VF..... 295.00
16 F+..... 200.00
16 VG 105.00

WEIRD FANTASY (VOL. 2)
6 F+..... 145.00
12 VF 220.00
17 VG..... 65.00
17 G/VG 45.00
20 VG 64.00

WEIRD MYSTERY TALES
1 F+..... 18.00
2 NM..... 35.00
3 VF..... 18.00
4 VF/NM..... 15.00
5 VF 12.00
6 VF 12.00
7 VF 12.00
8 VF 8.00
9 VF 12.00
10 VG/F..... 5.00
12 VF/NM.. 12.00
13 VF/NM.. 12.00
15 NM 18.00
22 VG 44.00
23 NM 18.00

WEIRD SCIENCE (VOL. 1)
14 VG..... 160.00

WEIRD SCIENCE (VOL. 2)
17 VG/F..... 80.00

WEIRD SCIENCE FANTASY
27 FR+..... 16.00
28 VG- 60.00

WEIRD TALES OF THE MACABRE
1 NM 24.00

WEIRD VAMPIRE TALES (VOL. 4)
2 NM 30.00

WEIRD WAR TALES
5 VG+..... 14.00
7 F..... 12.00
8 F+..... 20.00
8 VF+ 44.00
9 VG 8.00
10 F+..... 15.00
12 NM-..... 25.00
14 VF 17.00
15 NM..... 28.00
18 VG 5.00
19 VF+..... 18.00
22 VF/NM..... 15.00
23 F+..... 9.00
24 VF 12.00
25 F/VF..... 9.00
28 NM-..... 18.00
29 F 6.00
35 VF 12.00
36 F/VF..... 12.00
39 VF 6.00
41 F/VF..... 5.00
46 NM 12.00
48 VF+ 7.00
51 VG+ 3.00
52 VG 3.00
54 F/VF..... 5.00
55 VF 6.00
61 NM 12.00
62 VF 6.00
63 VG..... 3.00
63 F/VF..... 5.00
65 F/VF..... 3.00
66 NM 8.00
71 NM 8.00
72 NM 8.00
75 G/VG 3.00
76 NM 8.00
78 NM 8.00
82 VF/NM..... 5.00
83 NM- 6.00
84 VF+ 4.00
85 NM 8.00
88 NM 8.00
89 VF/NM 5.00
92 G 3.00
96-98 NM.. 8.00
102 NM- 6.00
113 NM 8.00
117 VF 4.00
118 VF 4.00
119 VF 4.00
124 NM 8.00

WEIRD WESTERN TALES
12 VF 70.00
12 NM.....130.00
13 VF 42.00
14 NM..... 55.00
15 NM..... 35.00
17 VF/NM.. 20.00
24 NM..... 18.00
29 G/VG 3.00
39 NM..... 18.00
40 NM 10.00
47-63 NM.. 10.00
67 VF 6.00

WEIRD WONDER TALES
1 VF 15.00
3 NM 15.00
4 VG 4.00
12 VF/NM 8.00
13 VF 7.00
16 VF 7.00

WEIRD WORLDS
1 VF/NM 16.00
2 F+..... 8.00
3 VF 9.00
4-THRU 10 NM-
..... 12.00

WEIRDO (R CRUMB)
21 F+..... 6.00

WELCOME BACK KOTTER
1 VF/NM..... 20.00
2 NM 15.00
9 VF/NM 10.00

WENDY
12 VF 30.00

WENDY PARKER
7 F..... 18.00

WENEWOLF BY NIGHT
1 VG 16.00
3 F/VF..... 15.00
10 VF 13.00
15 F+ 8.00
22 F+ 4.00
23 F-..... 3.00
27 VF 7.00
28 NM 12.00
29 NM 12.00
30 F/VF..... 5.00
31 VF/NM.. 8.00
32 F-..... 25.00
32 VF+ 75.00
33 F+..... 16.00
34 NM 12.00
35 F+..... 5.00
36 VF 6.00
37 NM 15.00
38 VG+ 3.00
39 VF 6.00
40 VF 6.00
41 VF/NM..... 7.00

WESTERN ADVENTURES
6 VG/F 25.00

WESTERN COMICS
12 VF+ 115.00
41 VF- 66.00
58 G- 10.00
59 FR/G 8.00
72 VF+ 64.00

WESTERN FIGHTERS (VOL. 1)
9 F/VF..... 28.00

WESTERN FIGHTERS (VOL. 2)
1 F..... 30.00
6 F+..... 20.00

WESTERN GUNFIGHTERS (VOL. 4)
1 VF 25.00
4 VF- 22.00

WESTERN GUNFIGHTERS
1 F/VF..... 22.00
2 F..... 11.00
9 F+..... 8.00
10 VF/NM..... 15.00
13 F+..... 7.00
14 F+..... 7.00
14 VG+ 5.00
25 G/VG 3.00
27 F+ 5.00

WESTERN HERO
109 VG+..... 30.00

WESTERN KID (ATLAS)
17 VF 42.00

WESTERN LOVE
2 F+..... 80.00

WESTERN ROUND UP (DELL GIANT)
10 F/VF..... 75.00

WESTERNER
19 VG 16.00
25 VG..... 20.00

WHA!? (DITKO)
3 NM 10.00

WHAT IF (SERIES 1)
1 NM..... 25.00
2 NM..... 12.00
4 NM..... 9.00
8 NM..... 8.00
9 NM..... 8.00
11 NM 5.00
12 NM 5.00
13 NM 7.00
14-25 NM..... 5.00
27 NM 15.00
28 NM- 8.00
30 NM 8.00
36 NM 4.00
43 NM 4.00
46 NM 4.00

WHERE CREATURE ROAM
2 VF+ 22.00
7 F..... 6.00

WHERE MONSTERS DWELL
4 VF+ 15.00
5 VG/F 5.00
16 F+ 8.00
18 NM- 15.00
23 F+ 8.00
25 VF/NM 10.00

WHERE'S HUDDLES
2 NM 18.00

WHIRLYBIRDS
1124 (FC) VF 65.00

WHITE WILDERNESS (DISNEY)
943 (FC) VF+ 55.00

WILBUR
30 F+..... 30.00
37 F+..... 24.00
38 VG..... 12.00
51 F 18.00
56 F 18.00
77 VF/NM.. 28.00
89 VF 24.00

WILD ANIMALS (PC)
1 NM.....6.00

WILD BILL ELLIOT
15 VF 30.00
472 (FC) VF+ 35.00

WILD, WILD WEST
3 NM 100.00
4 NM- 90.00
6 VF/NM 70.00
6 F+ 28.00
7 VG/F 18.00

WILDCATS/ALIENS
1 NN 10.00

WILL-YUM
676 (FC) G/VG 4.00

WINDY & WILLY
2 VF 15.00

WINGS COMICS
15 G- 45.00
18 VG+ 95.00
22 G/VG 60.00
24 VG+ 85.00
30 VG 75.00
37 VG 65.00
39 G 33.00
42 G+ 33.00
44 VG+ 60.00
45 G 25.00
46 VG 50.00
51 G+ 30.00
53 VG/F 60.00
54 VG/F 60.00
57 VG/F 60.00
62 VG 40.00
63 VG- 35.00
70 VG 40.00
70 VG/F..... 50.00
71 VG- 35.00
72 VG 40.00
73 F+ 75.00
75 G+ 25.00
75 VG 40.00
77 F- 55.00
79 FR 12.00
81 G/VG 28.00
82 G/VG 28.00
83 VG 40.00
85 VG 40.00
86 VG/F..... 50.00
88 G/VG 30.00
93 F/VF..... 90.00
94 VG 40.00
96 G- 18.00
101 VG/F..... 45.00
103 VG+ 40.00
103 G/VG 25.00
104 VG 33.00
106 VG- 28.00
106 VG+ 40.00
107 VG 35.00
109 F..... 50.00
110 VG 35.00
111 VG 35.00
116 G 16.00
119 VF- 85.00

WINNIE THE POOH
5 VF/NM..... 12.00
6 NM- 10.00
8 G/VG 3.00
9 F/VF..... 9.00
10 VF/NM..... 9.00
11 VF 9.00
13 NM- 14.00
14 NM- 14.00
17 F+ 6.00
18 NM 20.00
24 NM- 18.00
27 F/VF..... 8.00
28 VF- 10.00

WITCHBLADE
1 9.6 (CGC) 125.00
2 9.6 (CGC) 125.00

WITCHBLADE COLLECTED EDITIONS
1 NM 10.00

WITCHING HOUR
1 F/VF..... 65.00
1 F+ 44.00
3 VF/NM.. 50.00
13 VF/NM .. 28.00
14 VF 26.00
16 F+ 10.00
27 VF+ 12.00
30 VF 11.00
34 VG..... 4.00
44 F+ 8.00
64 F+ 5.00
69 F+ 5.00
75 F+ 5.00

WITCHING HOUR (ANNE RICE)
1 THRU 5 NM 6.00

WITH THE MARINES
2 G..... 10.00

WITZEND
7 NM 35.00
10 VF/NM 20.00

WIZARD 1/2:
ARCANUM NM
..... 10.00
ASH NM..... 8.00
ASTRO CITY NM
..... 10.00
BUFFY/ANGEL NM
..... 12.00
DARKCHYLDE NM
..... 8.00
DARKNESS NM
..... 10.00
DAWN NM 12.00
DAWN (AS DEEP ASE) NM...12.00
DREAMS OF DAWN NM 12.00
EARTH X NM
..... 12.00
GEAR STATION NM 12.00
GEN 13 NM 25.00
GHOST RIDER NM
..... 12.00
HEROES REBORN NM 14.00
LADY DEATH NM
..... 12.00
LADY DEATH, THE CRUCIBLE NM
..... 12.00
LADY RAWHIDE NM 8.00
MAGDELENA/ANGELUS NM 12.00
MAXX NM..12.00
MIDNIGHT NATION NM..... 12.00

WOLFF & BYRD
1 NM- 5.00

WOLVERINE
1 9.2 (CGC).. 65.00
1 NM 35.00
2 NM 16.00
3 THRU 5 NM
..... 12.00
6 NM 9.00
7 NM 9.00
9 NM 9.00
10 NM 30.00
11 THRU 20 NM
..... 7.00
21 THRU 75 NM
..... 5.00

WOLVERINE (MINI SERIES)
1 NM- 40.00
1 (CGC) 9.6 225.00
2 NM- 30.00
2 (CGC) 9.6 175.00
3 NM- 30.00
3 (CGC) 9.6 175.00
4 NM- 30.00
4 (CGC) 9.2 . 80.00

WOMEN OUTLAWS
5 G..... 45.00

WONDER WOMAN
31 F+..... 195.00
33 8.5 (CGC)
..... 695.00
51 VG- 70.00
127 VF+ 60.00
129 VG 18.00
130 F+ 5.00
132 VG..... 14.00
147 VF 44.00
150 VG/F..... 16.00
178 VG..... 10.00
190 VG..... 6.00
192 VF 20.00
204 VG 4.00
205 VG/F..... 5.00
208 VF/NM .. 14.00
213 VF/NM .. 12.00
214 VF/NM .. 40.00
215 NM 16.00
217 NM 26.00
218 NM- 14.00
219 VF/NM .. 12.00
220 NM 16.00
221 NM 12.00
222 VF/NM .. 7.00
223 VF/NM .. 8.00
224 NM 12.00
226 NM 12.00
227 VF/NM .. 8.00
228 NM 10.00
229-241 NM 12.00
242-245 NM.. 7.00
247 NM 8.00
248 NM..... 12.00
249 NM 8.00
251 NM- 7.00
252-259 NM .. 7.00
264 F..... 3.00
265 NM..... 6.00
266 NM..... 6.00
267 NM 12.00
269 NM 7.00
270-278 NM .. 6.00
279 VF/NM 3.00
280 NM 5.00
281-283 NM.. 8.00
284-302 NM .. 5.00
303 F+ 3.00
304-328 NM ...5.00

WONDER WOMAN SPECIAL (1992)
1 NM..... 4.00

WOODY WOODPECKER
21 VG..... 7.00
22 VG 7.00
23 VF 23.00
27 F..... 8.00
28 F..... 8.00
31 VG 6.00
32 VG 6.00
33 VG 6.00
40 VF 15.00
43 VF 15.00
49 VG ..

BACK ISSUES

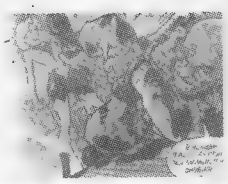
CBG's weekly nostalgia celebration!

"At CBG, we recognize that the classic comics of yesteryear are why most of us got into comics in the first place. It's our mission to celebrate those comics by reminding you of great characters and stories, presenting insights into what creators had in mind, and searching out affordable reprints!"

Confess! Confess!

Can heavenly intervention be used in obtaining a confession?

Law is a Ass, Page 34



The creators, characters, and series people are STILL talking about today!

When Marvel met Miss Bliss

By **Michelle Nolan**

FLASHBACK

10 years ago

The last episode of *Batman — The Animated Series* aired March 14, 1993, with **Kevin Conroy** as the voice of Batman and **Loren Lester** as Robin. It changed its title when it moved to Saturday mornings.

15 years ago

On March 7, an "Irish Wake for the First Amendment" was held in Minneapolis in support of **Michael Correa** of Friendly Frank's Comics. More than 100 people attended and raised $1,200 at an early stage of what became the Comic Book Legal Defense Fund.

20 years ago

The 45th anniversary of Superman was spotlighted in the first issue of *Comics Collector*, a newsstand-distributed magazine from Krause Publications, edited by **Richard Maurizio** and **Neil A. Hansen** and dated Spring 1983.

25 years ago

Following two made-for-TV movies, *The Incredible Hulk* began as a mid-season replacement series on CBS March 10, 1978. **Bill Bixby** starred as Dr. David Bruce Banner and **Lou Ferrigno** as The Hulk.

30 years ago

"The Human Target" began in a series by **Len Wein** and **Dick Giordano**, in *Action Comics* #422 (Mar 73).

40 years ago

Stan Lee, **Larry Lieber**, and **Don Heck** introduced Anthony Stark as Iron Man in *Tales of Suspense* #39 (Mar 63).

CBG ONLINE!

Subscribers! Read the latest issue of CBG online every Thursday! Visit www.collect.com/issues.asp to log in and follow the instructions on the site.

One of the most obscure comic books in the dozens of short-lived titles that Marvel/Atlas churned out in the 1950s — and one of the most fun to read — was the four-issue run of *Meet Miss Bliss* in 1955.

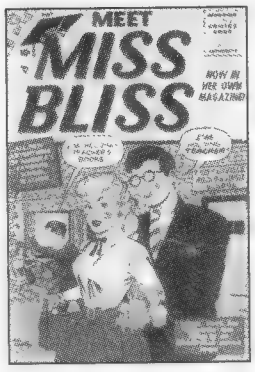
This original creation of Stan Lee and hugely prolific artist Al Hartley was sort of a junior high school pistache of *Our Miss Brooks*, the popular high-school comedy that began on radio in 1948 and television in 1952. The inimitable Eve Arden starred as Connie Brooks in both versions.

The cover of *Meet Miss Bliss* #1 (May 55) boasted "Now In Her Own Magazine!" and "All-New Adventures of America's Favorite School Teacher." Well, those claims were true ... after a fashion. Perhaps Miss Bliss, a pony-tailed, twenty-something blonde, had appeared in an earlier Marvel humor title — but, though the adventures were indeed new, to call her "America's Favorite School Teacher" may have set a record even for typically shameless Marvel hype.

A third blurb read "You'll love the students and faculty of Centerville Junior High!" But the school at which we first meet Betty Bliss is never named in the first issue. In the first story, Miss Bliss meets the two rivals who go ga-ga over her at first sight — gym teacher "Whiz" Wilson and English/drama instructor Donald Grant — along with Principal Periwinkle Potter, which has to be one of the best names ever to appear in a comic book.

One of the reasons I love the Archie Comics of the period so much is their unrepentent use of puns, and Lee doesn't do badly here, either. For example, the following gem as Miss Bliss asks, "Where did Lincoln deliver the Gettysburg Address, Sturdley?" To which our dim bulb replied, "Nowhere! It was there all the time!"

Meet Miss Bliss actually was original for the comic-book scene, albeit being a bit of a knockoff of *Our Miss Brooks*, because the vast majority of comics dealing with school children told the stories from the viewpoint of the kids.



It's also intriguing to note that *Our Miss Brooks* appeared in only one comic book — the ill-timed *Dell Four Color* #751 (Nov 56). That comic book was probably on the stands during the very week that the last original telecast of *Our Miss Brooks* appeared on Sep. 21, 1956! In fact, *Meet Miss Bliss* may have come along a bit too late for success, since *Our Miss Brooks* was fast fading in its last season, in which the setting was changed from high school to elementary school. It was never the same.

Meet Miss Bliss #2 (Jul 55) contained much, much more of the same — virtually ever page is a Marvel-ous punfest. In one of my favorites, Miss Bliss asks a boy with a black eye, "Buster, you know what I think of fighting?" To which Buster replies, "Natch! Who ever heard of a woman fighting?!!!" It's in this story that our 13-year-old protagonist, Buster Bailey, admits he got the black eye fighting for the honor of Centerville, which is the first reference to the school.

In the final story in the issue, there's a rare Marvel 1950's cameo crossover when Miss Bliss takes a trip to Hollywood and sees Hedy De Vine — whose own comic book ended in 1952 — lamenting the negatives of stardom. That convinces Miss Bliss to return happily to school-teaching.

For the lead story in *Meet Miss Bliss* #3 (Sep. 55), Lee and Hartley — who did all the Miss Bliss stories — turned in a wonderfully sentimental piece of Americana. It wasn't really a humor story at all and totally out of place with the wacky tone of the series ... but it was a beautiful tribute to teachers.

In this little tale of wisdom, the staff at Centerville is eagerly awaiting the arrival of Mr. Bigg Weel from the Board of Education. When two men arrive — a tall, distinguished gent and his short, seemingly meek companion — the principal takes the tall guy in tow. Miss Bliss and Mr. Grant, feeling for the little guy, decide to give the overlooked fellow a tour of the school, since he seems interested.

When he says, "I suppose you're very well paid for your work, if you're so happy!" Grant replies, "Golly, no! I have a friend who's a day laborer who earns more than I!" And Miss Bliss chimes in, "And any good secretary or typist earns more than I do!"

To which our little visitor asks, "Well, then, why do you remain as teachers, if you could make more money at other jobs? " And the reply is a classic: "Because teaching is important!" says Miss Bliss. "The future of our nation depends upon our youngsters..." and Grant picks up "... and their education depends upon us! We couldn't quit teaching any more than a doctor could quit caring for his patients ... We're needed!"

"We've got to stay on the job, and hope that someday people will realize how important the job of teaching is!" Miss Bliss adds, shortly before discovering, as you surely realize by now — given Stan's penchant for trick endings — that the little guy is the real Bigg Weel.

At the end of the last Miss Bliss story in #4 (Nov 55), Mr. Grant seems to have won the heart of Miss Bliss. The streamer across the bottom of the page reads, "For the best in glamorous humor look for the Atlas seal on the cover." Indeed, there were several glamour-girl titles going strong at the time, but, alas, Miss Bliss apparently was never seen again. I say apparently, because I've never seen all the Marvel humor comics. And it would be nice to once again meet Miss Bliss. ✦

INSIDE THIS SECTION

- **Ask Mr. Silver Age** by Craig Shutt 30
- **Dateline: @!!?★** by Fred Hembeck 32
- **Law is a Ass** by Bob Ingersoll 34
- **Dear Captain** by Andrew Smith 36

Reimagining Wolverine

Artist Darick Robertson returns to his first assignment

CATCHING UP WITH
Darick Robertson

By **Buddy Scalera**

Wolverine is short, thick, and mean. And, despite Hugh Jackman's leading-man looks in the *X-Men* movie, Darick Robertson plans to draw Wolverine as a diminutive powerhouse.

As the newest artist on *Wolverine*, Robertson considers how Wolverine would look and move in real life. The character's hunched, rounded shoulders suggest a character weighed down by age and history.

The impending relaunch of *Wolverine* will feature Robertson's pencils with Greg Rucka's scripts. The collaboration will mark a new direction for the character: fewer super-heroic battles and more dark characterization.

Of course, this means that Robertson must visually capture Wolverine's grungy essence. "He's five foot, three inches, and hairy," he said. "He smells of booze and cigars and probably a bit like a wet dog. I don't think he'd use cologne or deodorant, because it would annoy his sensitive nose."

Wolverine has at times been portrayed as a rakish rogue — sinewy, lithe, and athletic. Not any more. "He's bulky, because of his heavy skeleton," said Robertson. "When muscle is torn down through exercise, it heals up and swells. Given Wolverine's healing factor, his skeleton would be like a constant weight workout, and, therefore, he'd be a thick little guy. He's not glamorous."

Fresh off a 60-issue run on DC's *Transmetropolitan*, Robertson is used to drawing characters that are "not glamorous." In fact, the artist seems to be drawn to dark, gritty projects including *Fury* and *The Punisher* (both written by long-time friend Garth Ennis).

"*The Punisher* gig with Garth really warmed me up. I couldn't wait to draw Wolverine with a face again," said Robertson, referring to *Punisher* #16-17, in which a shotgun blasted off Wolverine's flesh. All that remained of his face was a pair of ghoulish eyes and a very angry adamantium skull. The ultra-violent story offered a disturbing twist on Wolverine's healing power.

Visually, Robertson is returning to the character's roots. "I started sketching more often and tried out some different looks. In the end, I found myself going more toward his classic look, but with a more realistic edge."

The opportunity to draw *Wolverine* marks a significant milestone in Robertson's career. "When I was a freshman in high school, I discovered The X-Men. And by sophomore year, I was drawing them like crazy, especially Wolverine," he said. "I was fascinated by the character when I started to take my dream of a comics career seriously."

Robertson practiced his art studiously until he landed his first Marvel assignment on *Wolverine* #54. Soon after, he was actively drawing several Marvel titles, including long stints on *New Warriors* and *Transmetropolitan*. But he still dreamed of *Wolverine*. "I had set *Wolverine* in my mind as the pinnacle of comic books," he said. "Every milestone I achieved in my artistic growth seemed to be with a picture of Wolverine."

After breaking in with *Wolverine* — and now returning to the character — Robertson plans a long artistic run on the series. "I have much more confidence in what I do now. I understand why Marvel wants me on *Wolverine* and what I can bring to it," he said. "Before, even with the three fill-in issues I did in 1994, I was trying very hard to fit in, prove myself, and draw like they wanted me to. Now — after five years of *Transmetropolitan*, and doing my own characters, and after reworking Fury — now I just draw."

Robertson is an industry workhorse. Editors love him because he's fast and reliable. Writers love him because he works hard to translate the script accurately to the page. He is so well regarded by his peers that he is one of very few artists with an exclusive Marvel contract. Soon, a whole new audience will begin to discover Robertson through his high-profile work on *Wolverine*.

"I draw for the love of what I'm doing, not to prove anything. I can make my Logan perform on the page far more convincingly than I could when I did the submission pages that got me my first gig at Marvel," he said. "That's what makes this a dream come true for me." ✦

Buddy Scalera is a professional writer. He co-wrote ***Deadpool*** *#50-51 with Jimmy Palmiotti, which was illustrated by Darick Robertson. He can be reached at* ***buddy@buddyscalera.com****.*

MARCH 2003
Trade Paperback and Graphic Novel Preorders by Comic Shops

These figures are for estimated preorders of trade paperbacks and graphic novels through Diamond Comic Distributors.

The number in the right-most column indicates the number of copies preordered in thousands.

1	*100 Bullets* Vol 5 TPB	DC	5
2	*Top Ten Book Two* TPB	DC	5
3	*Star Wars Infinities Empire Strikes Back* TPB	Dk Horse	4
4	*Chobits* Vol 5 GN	Tokyopop	4
5	*Crouching Tiger Hidden Dragon* GN	Comicsone	3
6	*Cowboy Bebop Shooting Stars* Vol 1 GN	Tokyopop	3
7	*Bizarro Comics* SC	DC	3
8	*Green Lantern Emerald Dawn II* TPB	DC	3
9	*Herobear & The Kid* Vol 1	Astonish	3
10	*Metropolis* TPB	Dk Horse	3
11	*Golden Age Spectre Arch.*	DC	3
12	*Batman Advs. Dangerous Dames & Demons* TPB	DC	3
13	*Marvel Universe Vol 1 Thanos Infinity Abyss* TPB	Marvel	3
14	*Y The Last Man Unmanned*	DC	3
15	*New Teen Titans Judas Contract* TPB New Ed	DC	3
16	*Avengers Legends Vol 2 Korvac Saga* TPB	Marvel	3
17	*Ultimate X-Men* Vol 2 HC	Marvel	3
18	*Xenozoic Tales* Vol 1 TPB	Dk Horse	3
19	*Loeg Absolute Ed* Vol 1	DC	3
20	*Astro Boy* Vol 14 TPB	Dk Horse	3
21	*Strangers In Paradise* Vol 12 TPB	Abstract	3
22	*Kolchak Night Stalker Lambs to Slaughter* GN	Moonstone	3
23	*Daredevil Vol 1* HC	Marvel	3
24	*Wonder Woman Paradise Found* TPB	DC	3
25	*Justice League Adv* TPB	DC	3
26	*Batman Deathblow After The Fire* TPB	DC	2
27	*Way of the Rat* Vol. 1 TPB	Crossgen	2
28	*Inu Yasha* Vol 13 TPB	Viz	2
29	*Forge*	Crossgen	2
30	*Avengers Vol 1 World Trust* TPB	Marvel	2

Source: Diamond Comic Distributors

BIRTHDAYS and INDUSTRY EVENTS

Mon 17 MAR

CBG #1533 ships

St. Patrick's Day

Born on this date:
Flo Steinberg
Veronica Carlin
Lin Powers (1960)

Tue 18 MAR

Born on this date:
Bill Cole
Frank McLaughlin (1935)
Kent Marshall Burles (1955)
Bill Reinhold (1955)
Shea Anton Pensa (1968) – **35** years ago

Wed 19 MAR

Born on this date:
Michael Jantze
Laurie S. Sutton (1953) – **50** years ago
Willie Schubert (1952)

New Comics Day! Scheduled to ship:

CrossGen: *Crossovers* #3, *Crux* #24, *Route 666* #10

Dark Horse: *Judge Dredd vs. Aliens: Incubus* #1

DC: *Birds of Prey* #53, *Powerpuff Girls* #36, *Supergirl* #80

Image: *Devil's Due Studio Preview 2003*, *G.I. Joe* #16

Marvel: *Amazing Spider-Man* #51, *New X-Men* #138, *Ultimate Spider-Man* #38

Thu 20 MAR

Born on this date:
Diana Albers
Steven Philip Jones (1960)
Vince Argondezzi (1960)
David Gross (1968) – **35** years ago

Fri 21 MAR

Born on this date:
Al Williamson (1931)
Don Markstein (1947)
Pasquale "Pat" Gabriele (1956)
Mark Waid (1962)

Sat 22 MAR

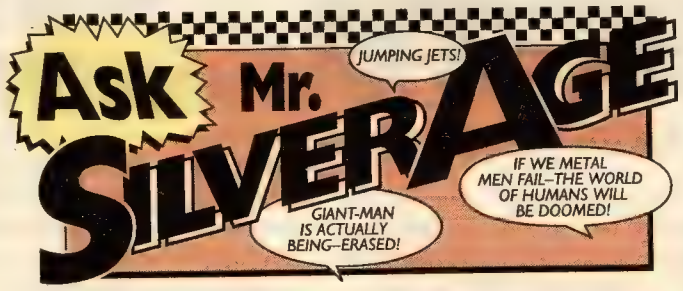
Born on this date:
Diane Valentino
John Stanley (1914)
Bernard Krigstein (1919)
Lisa Moore (1967)

Sun 23 MAR

Born on this date:
Jim Friel (1946)
Chuck Bordell (1968) – **35** years ago

The dilemma of the old lady's attic!

Mr. Silver Age poses ethical questions to determine the *true* value of any comic



By **Craig Shutt**

Dear Mr. Silver Age,

*I have a terrible dilemma that I need your sage counsel to resolve! While at a flea market flipping through a box of $1 comics, I discovered a really nice copy of **Giant-Size X-Men** #1, the first Bronze Age comic book! I couldn't believe it was in there, amid all those copies of **U.S. 1** and **Kickers, Inc.**! I didn't know if it was there by accident or if the guy didn't know what it was. I couldn't decide if I should buy it, tell him what it was so he could get a better price, leave it for another deserving fan, or what I should do. What would **you** have done?*

Rex G.
Ditkoville

Mr. Silver Age says: It's an ethical dilemma occasionally faced by fans of old comics, Rex, or virtually any collector who has more knowledge than the average person — and that often includes the people who are

*If your neighbor unknowingly gave you a copy of **Action** #1, would you sell it and share the profits — or would you want to keep it?*

selling the goods. The bottom line is: Can you use your knowledge to get a good deal or do you owe the other party the benefit of your knowledge? Does it matter if the person is a regular seller of comics? Does your answer change, if the seller is at your neighborhood block sale, a flea market, or an antique store? Does it matter if they're nasty to you or if you know they bought the comic book for a dime?

Granted, this type of situation arises far less these days, after decades of "comics are worth big money!" media reports, the rise of eBay, and shows like *Antiques Roadshow*. I have to admit, I more often find myself browsing antique shops with a selection of 1980s comics marked "Old, $5" than I come upon a great deal from an oblivious seller that makes me question my ethics. Antique stores and many flea-market operators don't seem to understand why price guides list more than one price.

But great finds still happen, as the recent discovery of a page of original art from *Marvel Comics* #1 indicates. So it's possible that comics fans will encounter such a situation.

Among the various scenarios, selling situations are more cut and dried. Someone who is pricing wares is responsible for knowing what the market will bear for that item, right? But many selling situations for comics are *so* informal that's not always the case. I brought up this topic on the Silver Age Review list at Yahoo last fall, and several posters noted situations they'd been involved in. Others postulated what they would do.

Jen Contino, ace reporter for The Pulse (*www.comicon.com/pulse*) and Sequential Tart (*www.sequentialtart.com*), related a story from when she worked in a comics shop in 1994 and had an antique dealer from a few blocks away buy Golden Age bags. Jen followed the woman back to her store to see why she needed the bags. "She showed me a box of old '30s and '40s Western comics and said she'd just gotten them for a song," Jen said. "While going through the box, I found *Superman* #29 and *Superboy* #15, both with rips and tears in the covers, as well as a coverless issue of *World's Finest*. I asked her how much she wanted for the three super-hero books — and she told me to make an offer."

Jen offered $25, and the woman jumped at it. "She even was grinning and laughing, as I gave her the money. And I walked away with three Golden Age comics." As she left, Jen said, she felt "a slight twinge of guilt. But, damn, don't those two books look swell framed on my wall." Personally, I don't think she had a reason to feel guilty. She made an offer to a seller whose business was selling old items, and it was accepted. The seller may have figured quick turnaround for cash was worth whatever discount she was giving. A bird in the hand, and all that. As Jen indicated, the woman seemed satisfied with her side of the deal.

A related tale was told by Jon Knutson, talented transcriber for *Comic Book Artist* at TwoMorrows. It happened to him during a visit to a local comics show. While flipping through a quarter box of 1970s stuff, he found *Flash* #173, costarring The Golden Age Flash and Kid Flash. "When I was paying for the stack, I mentioned I'd seen that in there but wasn't sure if it was supposed to be there. It happens sometimes: Someone will pull a more expensive comic book from one box and then look through the cheaper boxes, and, when they're paring down what they've pulled, they'll put all the pared-down books in the cheap box. But, to my surprise and delight, the seller said he puts a few gems in the cheap boxes on purpose."

That situation is less likely to score a gem, I figure, because most dealers' spider-sense would register the one older book. They'd simply say, "That got in there by mistake," rather than feel obliged to sell it simply because you say you found it in that box. It's too easy to mix up boxes, especially at shows. Jon went on to note that, were he to come upon *Giant-Size X-Men* #1 at a flea market, as I'd proposed, "I'd at the very least say, 'Hey, you know, some of these books are worth much more than a buck. Are you sure that's all you want for them?' and would likely point out the specifics. I've often found that being honest will pay off."

That's a commendable attitude — but does it go beyond being honest? Is it morally required? Why should

the seller benefit from my expertise, and why should it cost *me* money? After all, if I *wasn't* knowledgeable, I could buy the copy cheap! Does the great power of my knowledge come with that much responsibility? I like Jon's idea of telling the seller *in general* some of his comics could be worth more, so he's alerted but would have to look up each book, putting the onus back on him to correctly price his goods. But that might make him decide not to sell any until he'd checked them all out, which might keep me from buying a bunch that truly *are* worth a buck. So I lose again.

I think a case can be made that these situations fall under *caveat venditor*, "seller beware." If a seller prices a product, I have no obligation to explain that its value could be higher. After all, who am I to set a value for his product? I can't guarantee a comic book will sell at a higher price.

So let's take another situation, the one I find the most interesting. It receives the most varied responses — although, to be truthful up front, most of the responses are more altruistic than my own. Consider this scenario:

The old lady next door, knowing you like comics, says you can have any you find in her attic, if you'll clean it out before she moves. The comics, she notes, belonged to her son, who died in World War II. She knows the comics are old and may be worth something but she figures what you sell or keep is your reward for doing the hard work of cleaning out the attic for her. They're pretty worthless to her, so she's essentially getting work for nothing.

And in cleaning the attic, you find a box with some minor 1940s stuff — and a really nice (let's say Fine) copy of *Action Comics* #1. That can be pretty cut and dried — you tell her, decide what percentage you'll each get, and you sell it for her.

Except the kicker is, you don't *want* to sell it, you want to keep it. It's too cool owning a copy of *Action* #1 to just sell it. You absolutely know you'll never touch another one, much less have a chance to own it. But you certainly can't pay the lady even a portion of what it's really worth, and, if you even mention you've got it, she probably is going to want to sell it and split the money with you. That's a pretty fair deal all around — except you don't *want* to sell it. She did say you could have any comics you found and she knew they might be worth money. And, after all, you have no intention of *making* money by selling it. But, let's face it, someday you're going to sell the issue and you (or your estate) will make a lot of cash.

Is it ethical to take the box and go? It's not as if she's going to be reading about your amazing find in the paper or suddenly see you flashing large wads of cash from the sale, because you aren't selling it. It's not as if you're cheating her out of her share. There *is* no share, there's just the comic book, at least for the foreseeable future. So what do you do?

Personally, I think I'd take it. But I wouldn't send it to CGC or put it in a safety deposit box. I'd keep it in my house to show to friends, maybe even take it to conventions to let fans look through it. I could give fans an unforgettable thrill and not worry if every flip through it was causing spine stress. After all, it cost me nothing.

What is the real value of an old comic book: what I can sell it for, what I paid for it, what it's worth to me to own it, or what it would cost for me to buy a copy today?

When I posted this scenario on the Silver Age Review list, it was suggested that I should repay my neighbor by doing more chores for her or spending time with her.

But, first, she's moving away, and, second, doesn't that imply that I "owe" her additional services in payment? If I do, a few chores aren't going to close the gap on *Action* #1! Other suggested their response might be different, if she were crotchety or thought she only had junk comics to palm off on me. But is our debt dependent on how we're treated?

This question takes on a new dimension with the availability of such services as eBay. In the past, it took expertise to know which comics were worth selling and where to sell them. Today, virtually anyone can post their granny's comics on eBay without a lick of knowledge (which explains a few of those listings). So this knowledge isn't anywhere near as valuable today.

Some posters suggested that the extensive reprinting of old comics makes it easier to sell, since they could still read one. But a reprint of *Action* #1 isn't the same thing (although it probably suffices for most comics). It also was suggested that, if no reprint existed, I could make color photocopies of the pages. But what if I cause spine damage while photocopying? Do I owe the old lady for the damage I caused before I sell the book?

Jen Contino didn't lust for *Action Comics* #1, but she understood the sentiment. "If I found a box of *Wonder Woman* or *Sensation Comics* and knew — *knew* — there was no chance I could ever possess them, I guess I'd lay it out for her and take my chances. I'd tell her the books were ones I'd always dreamed of owning and really wanted to own, but I'd also tell her they were worth a lot of money. Then I'd go from there."

That may be the best approach — but it's a big risk, if you really want the comic book. Because the old lady may simply see her fair share of a cash sale, while to you, it's the Holy Grail of comics, not money. And she *did* tell you to take the comics …

Of course, this presupposes that there *are* comics out there that are worth more than money to us. Are there old, expensive comics that, if someone gave them to you with no strings attached, you *wouldn't* sell? Even if meant a sure payday on eBay?

That's a lot of questions and even more answers. I'm not sure which are the wrong answers — I'm not sure any of them are wrong. But I just hope that someday, I'll have a chance to find out what I'd really do when it's not just hypothetical. ✦

Ask Mr. Silver Age is © 2003 by Craig Shutt. So what would ***you*** *do?*

Send all comments and suggestions to Mr. Silver Age at ***craigshutt@ameritech.net****.*

If you found a copy of ***Flash*** *#173 in nice condition (****i.e.****, better than this one) in a quarter box, would point it out to the dealer? One fan did.*

What would you do if you found ***Giant-Size X-Men*** *#1 in a dollar box at a flea market?*

dateline: @!?★ BY FRED HEMBECK

TODAY I HAVE *TWO* TERRIFIC GUESTS--THE T.H.U.N.D.E.R. AGENT KNOWN AS *NOMAN*, AND A FOUNDING MEMBER OF *THE DOOM PATROL*, *NEGATIVE MAN!* DO YOU FELLAS HAVE *ANY* IDEA WHY I ASKED YOU TWO TO COME HERE TOGETHER?

NO.

NEGATIVE.

WELL, THERE ARE *PLENTY* OF REASONS. FOR INSTANCE, DID YOU EVER CONSIDER THE *PARALLELS* BETWEEN *DOCTOR DUNN*, THE AGED SCIENTIST WHO TRANSFERRED *HIS* MIND INTO BLUE ANDROID FRAMES, AND THE IRRADIATED TEST PILOT, *LARRY TRAINOR*, WHOSE GREY MATTER REGULARLY LEAVES *HIS* BODY IN THE FORM OF AN ELECTRO-MAGNETIC MANIFESTATION?

NO.

NEGATIVE.

IT'S TRUE.

PLUS, *NEITHER* OF YOU GUYS HAVE *ANY* NEED TO GO TO THE *BARBERSHOP!* THINK THAT *SAVES* YOU MUCH MONEY EACH YEAR?

NO.

NEGATIVE.

YOU EACH GOT STARTED IN THE MID-SIXTIES AS VITAL PARTS OF *EXTREMELY* BELOVED CULT SERIES, AND HAVE HAD TO EACH ENDURE *SEVERAL* ATTEMPTS BY FOLKS *OTHER* THAN YOUR CREATORS AT *DUPLICATING* YOUR INITIAL MAGIC. THINK IT'LL EVER *REALLY* HAPPEN?

NO.

NEGATIVE.

ME NEITHER. FACT IS, *LAST* TIME AROUND, THE *T.H.U.N.D.E.R. AGENTS* WERE REVIVED IN *OMNI COMICS*, AN OFFSHOOT OF THE *PENTHOUSE* PUBLISHING EMPIRE, WHILE *THE DOOM PATROL* FOUND THEMSELVES UNDER THE AUSPICES OF DC COMICS' *VERTIGO* IMPRINT, THE LINE *PRIMARILY* DEVOTED TO BRITISH SCRIBES WHO LIKE TO CUSS A LOT-- WERE *EITHER* OF YOU CONCERNED OVERMUCH FOR YOUR, UM, *VIRTUE*?

NO.

NEGATIVE.

THOUGH YOUR PREMIERE EPISODE WAS ILLUSTRATED BY THE BRILLIANT *REED CRANDALL*, OVER TIME AND PRIMARILY DUE TO HIS WORK ON YOUR TWO SOLO ISSUES, *OGDEN WHITNEY* IS PROBABLY THE ARTIST *MOST* ASSOCIATED WITH YOU, *NOMAN*, WHILE *BRUNO PREMIANI* HANDLED ESSENTIALLY *ALL* THE *DOOM PATROL* MATERIAL-- ANY *QUALMS* ABOUT BEING SO HEAVILY IDENTIFIED WITH VIRTUALLY THE *ONLY* "BRUNO" AND "OGDEN" IN COMICS HISTORY?

NO.

NEGATIVE.

AND HEY, DIDJA REALIZE THAT, IN THE SECOND ISSUE OF *NOMAN*, THERE'S A STORY-- THE ONE THAT REVEALS THE SURPRISE BADDIE IN THE LAST PANEL TO BE *HITLER*-- THAT, THOUGH HEAVILY INKED BY *WHITNEY*, CLEARLY APPEARS TO FEATURE THE PENCILS OF ONE OF MY ALL-TIME FAVORITE-- *AND* UNJUSTIFIABLY OVERLOOKED-- CARTOONISTS, THE MAGNIFICENT JOHNNY CRAIG?

NO.

NEGATIVE.

I JUST HAD TO GET THAT IN.

AND HOWABOUT YOU THERE WITH THAT *INVISIBILITY CLOAK*, *NOMAN*? AND THE WAY *NEGATIVE MAN'S* ENERGY TWIN IS DRAWN TO RESEMBLE A BLACKED-OUT *HUMAN TORCH*-- ANYBODY EVER ACCUSE YOU GUYS OF, AH, *BORROWING* A COUPLE OF IDEAS FROM *THE FANTASTIC FOUR*?

NO.

NEGATIVE.

WELL, I'LL TELL YOU WHAT-- I *DIDN'T* BRING YOU HERE TO SHOWCASE YOUR BRIGHT, SUNNY, *POSITIVE* ATTITUDES, NOW *DID* I?

NO, WHAT *I* ALWAYS DUG WAS THE WAY *DOC DUNN* COULD *INSTANTANEOUSLY TRANSFER* HIS CONSCIOUSNESS INTO ANY OF A *NUMBER* OF HANDY ANDROID BODIES, WHILE *LARRY* PRETTY MUCH *LOSES* CONSCIOUSNESS WHENEVER HE RELEASES *HIS* CRACKLING BODYMATE--

--ASSURING US OF A *BOFFO FINALE* WHEN, INEVITABLY, IT'S TIME TO BRING THE CURTAIN DOWN ON THIS LAME BIT!

..NOW GUYS-- *QUICK!!*

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$ $ $ $ $ BUYING COMICS! CASH PAID! $ $ $ $ $

MARVEL

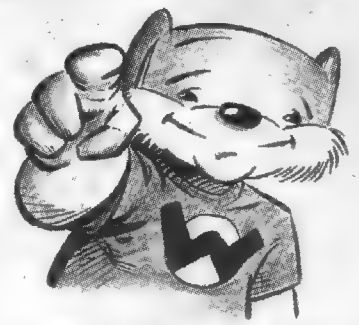
AMAZING SPIDER-MAN (1963)
#31-38 $60.00
#39 $80.00
#40 $120.00
#41 $75.00
#42 $65.00
#43-49 $40.00
#50 $190.00
#51 $60.00
#52-60 $30.00
#61-74 $25.00
#75-89, 91-93, 95, 99 $15.00
#90 $25.00
#94 $30.00
#96-98 $40.00
#100 $70.00
#101 $50.00
#102 $35.00
#103-118 $12.00
#119, 120 $20.00
#121 $80.00
#122 $100.00
#123, 125-128 $10.00
#124 $15.00
#129 $80.00
#130-133 $8.00
#134 $12.00
#135 $20.00
#136 $30.00
#137 $25.00
#138-141 $6.00
#142, 143 $8.00
#144-147 $7.00
#148 $9.00
#149 $15.00
#150, 151 $7.00
#152-160 $5.00
#161, 162 $6.00
#163-173,181-188 $3.00
#174, 175 $4.00
#176-180 $6.00
#189, 190 $4.00
#191-193, 195-199 $2.50
#194 $5.00
#200 $8.00
#201, 202, 206 $3.00
#203-205, 207, 208 $2.00
#209 $4.00
#210-219 $2.00
#220-237 $2.00
#238W/Tattoos $25.00
#238W/OTattoos $20.00
#239 $10.00
#244, 245, 249-251 $3.00
#252 $8.00
#259 $2.00
#275 $3.00
#276, 281, 284, 285 $2.00
#289 $5.00
#298 $10.00
#299 $6.00
#300 $25.00
AMAZING SPIDER-MAN (1999)
#1 $3.00
#1 Var $5.00
#2-4 $2.00
#5-6 $1.50
#7-8 $1.00
#10-11 $1.50
#13-15 $2.00
#16-22 $2.00

Do you have Golden Age comics and/or older Silver Age comics for sale? Send a detailed list to:
chuck@milehighcomics.com

#23-25 $1.50
#26-27 $1.00
#28-29 $2.00
#30 $6.00
#31 $2.00
#32-35 $4.00
#36 $1.00
#37-38 $1.50
#39-41 $0.75
AVENGERS
#41-46, 49-52, 54-56 $9.00
#47, 48 $10.00
#53 $15.00
#57 $30.00
#58 $18.00
#59-65 $10.00
#66, 67 $12.00
#68-70 $9.00
#71 $16.00
#72-92 $8.00
#93 $30.00
#94-96 $15.00
#97-99 $7.00
#100 $25.00
#101-109 $6.00
#110, 111, 116-118 $8.00
#113-115, 119-124, 126-129 $5.00
#125 $6.00
#131-133, 136-140 $4.00
#134, 135, 144 $6.00
#141-143, 145-149, 151-166 $3.00
#167-180 $1.50
CAPTAIN AMERICA (2002)
#1-2 $1.00
#3 $0.75
DAREDEVIL
#31-40 $9.00
#41, 42, 44-49 $6.00
#43, 50-53, 81 $8.00
#54-80 $5.00

Do you have a large collection you wish to sell as a complete lot? If so, contact
moulton@milehighcomics.com
We don't need a full listing of what you have, just a general idea, and how much you're seeking. Nine times out of ten we can work out a deal with this data!

#82-99 $4.00
#100 $10.00
#101-120, 138 $3.00
#121-130, 132-136 $2.00
#131 $8.00
#158 $17.00
#159 $7.00
#160, 161, 163, 164, 169 $5.00
#165-167, 170 $3.00
#168 $26.00
#171-175 $2.00
#176-178 $1.50
#181 $6.00
#196 $4.00
DAREDEVIL (1998)
#1 $7.00
#2 Reg & Var $3.50
#3-5 $2.00
#6, 9-11 $2.00
#12, T4-15 $1.00
#26 $1.00
DEADPOOL (1997)
#1-3 $2.00
#4-34 $1.50
#35-43 $0.75
#44-45 $1.50
FANTASTIC FOUR (1961)
#31-40, 45, 46 $40.00
#41-44, 47 $30.00
#48 $250.00
#49 $65.00
#50 $80.00
#51, 54, 56-60 $25.00
#52 $40.00
#53, 55 $40.00
#61-65, 68-70 $15.00
#66 $30.00
#67 $25.00
#71, 78-80 $12.00
#72-77 $15.00
#81-88 $11.00
#89-99, 101-104 $9.00
#100 $30.00
#105-109, 111 $7.00
#110, 116 $9.00
#112 $35.00
#113-115, 121-123 $6.00
HULK (1962)
#102 $100.00
#103, 104 $30.00
#105-108 $20.00
#109, 110 $15.00
#111-118 $12.00
#119-121, 123-126 $8.00
#122 $15.00
#127-140, 145 $6.00
#141 $12.00
#142-144, 161, 162, 172 $5.00
#146-160 $3.00
#163-171, 173-176, 179 $2.50
#177, 178 $4.00
#180 $75.00
#181 $425.00
#182 $40.00
#183-199 $2.00
#200 $7.00
HULK (1999)
#1 $2.00
#1 Var $3.50
#2 Reg & Var $1.50
#3-7 $1.25
#8 $3.00
#9-23 $1.25
#24 $2.00
#25 $3.00
#26 $1.50
#34 $5.00
#35-38 $2.00
#39-40 $1.50
HULK: THE END (2002)
#1 $5.00
INFINITY ABYSS (2002)
#1 $3.00
#2 $2.00
IRON FIST #14 $55.00
#15 $13.00
IRON MAN #55 $35.00
JOURNEY INTO



We need your comics now!

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#2 $8.00
#3-8 $2.00
#9-20 $1.50
#21-26 $1.00
#27 $8.00
#28 $3.00
PETER PARKER: SPIDER-MAN (1999)
#1 $0.50
#1 Var $3.00
#2 Reg & Var $2.25
#3-4 $0.50
#5-7 $1.50
#8-9 $0.50
#10-19 $1.50
#20-22 $1.00
#23-26 $1.00
#27-28 $1.50
#29 $1.50
#44 $3.50
#45 $2.00
SPIDER-MAN: BLUE (2002)
#1 $4.00
#2 $1.00
STAR WARS (1977)
#1 $15.00
#1(35CentCvr) $200.00
#2-5 $5.00
#7-13 $3.00
#14-16, 18, 20-21 $1.00
#103-104 $5.00
#105 $7.00
#106 $10.00
#107 $25.00
ULTIMATE SPIDER-MAN (2000)
#1 $30.00
#1 White $100.00
#2 Car Cover $7.00
#2 Swinging $20.00
#3 $4.00
#4 $6.00
#5 $7.00
#6-7 $4.00
#8 $1.00
#9 $2.00
#10 $1.00
#11 $2.00
#12-13 $1.00
#14 $2.00
#15-18 $0.50
#19-20 $1.00
#21 $0.50
#22-23 $1.00
#33 $4.00
#34 $3.00
ULTIMATE X-MEN (2000)
#1 $12.00
#3 $2.00
#4 $3.00
#5 $2.00
#6-7 $3.00
#8-14 $0.50
#15 $1.00
#16 $0.50
ULTIMATE WAR (2002)
#1 $3.00
#2 $2.00
ULTIMATES (2002)
#2 $4.00
#3-5 $3.00
UNCANNY X-MEN (1963)
#56, 57, 59-66 $25.00
#58 $35.00
#67-70, 72 $12.00
#71, 73-93 $10.00
#94 $300.00
#95 $60.00
#96, 97 $35.00
#98, 99 $30.00
#100 $45.00
#101 $40.00
#102-107 $22.00
#108 $35.00
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WOLVERINE: THE ORIGIN #1 $25.00
X-MEN GIANT-SIZE
#1 $200.00

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#13-20 $3.00
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BATGIRL (2000)
#1 $2.00
#2 $1.00
#3 $1.00
#4-10 $1.50
#11-16 $1.00
#17-19 $0.75
BATGIRL ADVENTURES
#1 $3.00
BATMAN: THE LONG HALLOWEEN
#1-12 $1.50
#13 $2.00
BATMAN/HARLEY QUINN #1 $5.00
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#1 & 3 $3.00
#2 & 4-7 $1.50
#8 $15.00
#9-10 $1.50
#11-15 $1.00
#16-17 $2.00
#18-20 $1.50
#21-22 $1.00
#39-41 $1.50
BIRDS OF PREY: BATGIRL #1 $2.00
BIRDS OF PREY: MANHUNT #1 $2.00
#2-4 $0.50
BIRDS OF PREY: REVOLUTION #1 $2.50
BIRDS OF PREY: WOLVES #1 $2.00
DARK KNIGHT (1986)
#1 1st Print $8.00
FABLES (2002)
#1 Reg & Var $2.50
#2 $2.00
GREEN ARROW (2001)
#1 1st Print $5.00
HAWKMAN (2002)
#1 $3.00
#3 $1.00
JENNY SPARKS: SECRET HISTORY OF THE AUTHORITY
#1 $1.00
#1 Var $4.00
#2-5 $1.00
JLA (1996) #1 $3.00
#2-4 $2.00
JLA: SECRET SOCIETY OF SUPER-HEROES (2000) #1 $4.00
#2 $5.00
JONAH HEX (1977)
#1 $20.00
JSA (1996)
#6-20 $1.00
#21 $1.50
#22 $2.00
#23 $3.00
#24-25 $2.00
#26-35 $1.00
JSA SECRET FILES
#1 $3.00
#2 $2.00
LEGION (2001)
#1-2 $2.00
#3-6 $1.00
LEGION LOST (2000)
#1 $3.00
#2-5 $2.00

If you have 5, or more, boxes of comics to sell, we can help you with the shipping costs. Contact
moulton@milehighcomics.com
for complete details.

#6-10 $1.50
NIGHTWING (1995)
#1 $3.00
#2 $2.50
#3 $1.00
#4 $2.00
NIGHTWING (1996)
#1/2 $3.00
#1 $3.50
#2-3 $3.00
#4-10 $1.50
#11-20 $1.00
#21-30 $1.00
#31-35 $0.50
#36-49 $1.00
NIGHWING & HUNTRESS
#1-3 $3.00
NIGHTWING ANNUAL
#1 $3.00
NIGHTWING SECRET FILES #1 $2.00
NIGHTWING: ALFRED'S RETURN #1 $1.00
PLANETARY (1999)
#1-6 $1.50
#7-10 $2.00
#11-12 $1.50
PREACHER (1995)
#1 $8.00
#2-5 $3.00
#6-10 $2.00
#11-12 $2.00
#14-22 & 24-27 $0.25
#28-30 $0.75
#31-34 $0.25
#35-38 $0.75
#39-41 $0.25
#42-63 $0.75
#64-66 $1.50
Y-THE LAST MAN
#1 $4.00
#2 $3.00

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30 DAYS OF NIGHT
#1 1st Prt $20.00
#2 $5.00
BATTLE CHASERS (1998) #1 $3.50
#1 Var $4.00
#2 $2.50
DARKNESS (1996)
#1 $5.00
#1 Black $8.00

These quotes are for near mint condition. For our exact buying prices in VERY FINE (50%) FINE (30%) VERY GOOD (15%) GOOD (10%) visit our website.

#2 $4.50
#3-4 $0.50
#5 $3.00
#6 $0.50
#7 $2.50
#8 $0.50
#9-10 $0.50
#11-19 $0.50
#20-25 $0.50
#26-28 $0.50
#29-35 $1.00
FRAY (2001)
#1 $5.00
GI JOE (2001) (IMAGE)
#1 $2.50
#2 $2.00
#3-4 $1.50
#5-6 $1.00
HEROBEAR AND THE KID (2000)
#1 $20.00
#2 $3.00
LADY DEATH (1994)
#1 $15.00
#1 Gold $20.00
#2-3 $5.00
LIBERTY MEADOWS (1999)
#1 $15.00
#2-3 $8.00
#4-10 $6.00
#11-20 $3.00
#21-25 $2.00
MIRACLEMAN
#1 $1.50
#5 $1.50
#6 $1.00
#7 $2.00
#11 $4.00
#12-14 $8.00
#15 $25.00
#16 $10.00
#17-21 $3.00
#22 $4.00
#23 $10.00
#24 $18.00
POWERS (2000)
#1 $2.50
#2-3 $3.00
#4-8 $2.00
#9-15 $2.00
QUEEN & COUNTRY (2001)
#1 $4.00
#2-4 $2.00
#5-10 $0.75
RED STAR (2000)
#1 $3.00
#2 $4.00
#3 $2.00
SOJOURN #1 $5.00
TRANSFORMERS: GENERATION ONE
#1 Reg & Var $3.00
#1 Chrome $10.00
#1 Incentive $22.00
WITCHBLADE
#1 $15.00
#2-4 $12.00
#5-7 $3.00
#8 $1.00
#9-10 $2.00
#11-13 $2.00
#14-18 $1.50

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Confess! Confess! Confess!

A coerced confession is a bad thing, Miranda

If, as they say, confession is good for the soul, then maybe I'm about to do something for mine.

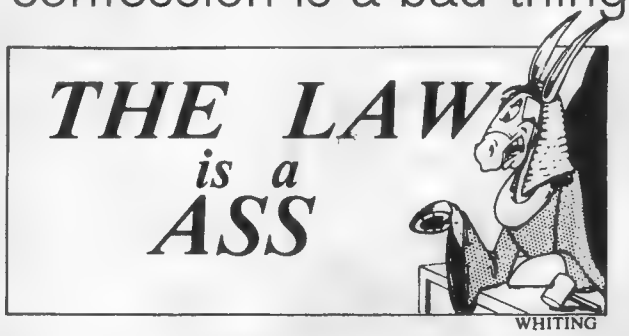
No, I'm not actually confessing to anything, I'm going to write about confessions. I figure that should count for something. (Hey, I'm a *lawyer*, I'm not passing up *any* chance that I might be doing my soul some good.)

What occasioned this particular little soul-searching foray in soul-saving is the story "The Rage of Angels" by Ian Edginton from *The Batman Chronicles* #20. I don't want to be too taxing, so I'll give you the set-up in short form of the story.

Nightwing and the FBI are surveilling some bad guys smuggling things into our country. As the economy is particularly bad, the bad guys are triple-dipping: they're smuggling firearms, drugs, *and* illegal refugees. Nightwing's about to spring into action, when Supergirl, who tracked drugs from her hometown to these operatives, swoops in. Complications ensue, when the bad guys sink the boat to destroy the evidence. Although Supergirl saves the refugees, the drugs sink. Ultimately, the bad guys are captured, but, since they're captured on Page 9 of a 10-page story, the bad guys gloat, as bad guys are wont to do to flesh out the story, when they're not captured on the last page.

"Where is your evidence?" they ask. The guns were for their own protection. The drugs went overboard, so it would be the FBI's word against that of the smugglers. (*Why* is it that comic-book bad guys think juries inherently believe their testimony over that of the police? I've had many a case in which it was the word of my client against that of the police. Any guesses as to whose word the jury believed?) Finally, the bad guys say that the refugees still have some family at home, family who could be put in jeopardy. So the refugees won't testify against them.

That's when Supergirl steps in and — ***Spoiler Warning***: Here comes the ending of the story, if you don't want to know it, don't go on — takes the head bad guy somewhere.



*This column's title comes from Charles Dickens' **Oliver Twist**, in which Mr. Bumble, a vulgar, common, and ungrammatical man, told that he was liable for the actions of his wife (because English law at that time presumed that a man was responsible for the acts of his wife), responded: "If the law supposes that . . . the law is a ass — a idiot . . . The law is a bachelor." An ass is a donkey.*

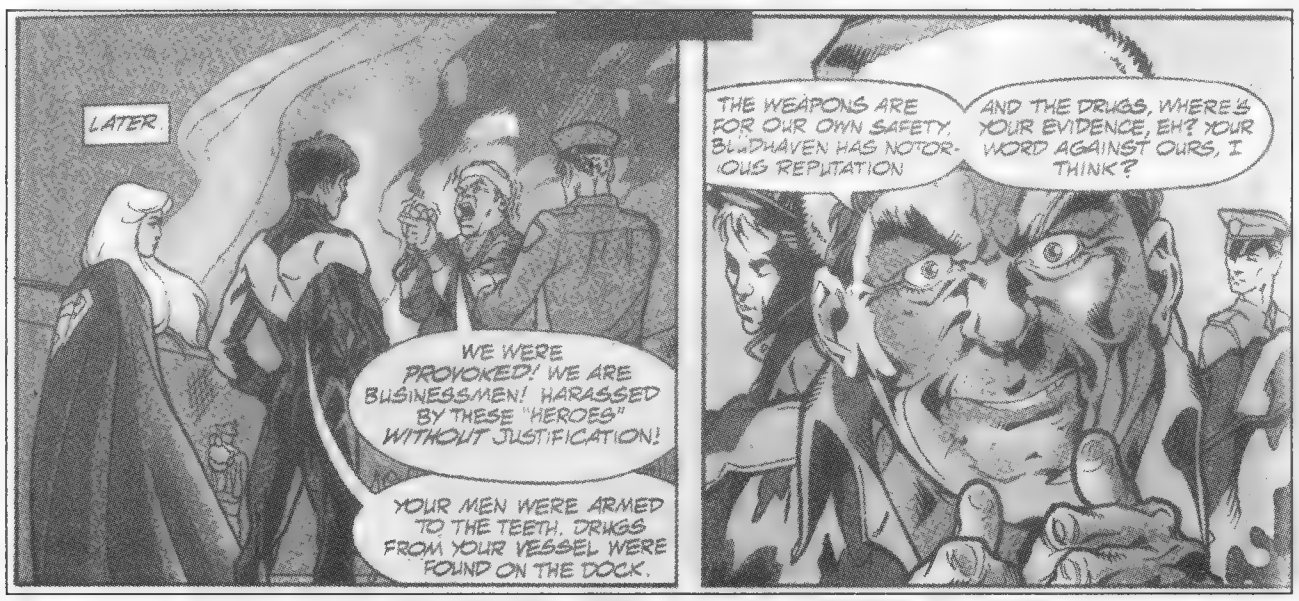
The author of this column can be reached at P.O. Box 24314, Lyndhurst, Ohio 44124.

By **Bob Ingersoll**

Where? We don't know. Supergirl is an Earth angel. Along with being the lyric to a '50s do-wop song, it means she has powers and abilities far beyond those of people who have powers and abilities far beyond those of mortal men.

"It's possible that what Supergirl did will ensure that the bad guys not only won't be prosecuted, but will get off scot-free."

Whatever hell Supergirl took this bad guy to, it, as Nightwing put it, "put the fear of God into him." The bad guy comes back from his little jaunt spilling more beans than Inspector Clouseu in a Birds Eye plant.


LATER.
WE WERE PROVOKED! WE ARE BUSINESSMEN! HARASSED BY THESE "HEROES" WITHOUT JUSTIFICATION!
YOUR MEN WERE ARMED TO THE TEETH. DRUGS FROM YOUR VESSEL WERE FOUND ON THE DOCK.
THE WEAPONS ARE FOR OUR OWN SAFETY. BLUDHAVEN HAS NOTORIOUS REPUTATION
AND THE DRUGS, WHERE'S YOUR EVIDENCE, EH? YOUR WORD AGAINST OURS, I THINK?

THEY SAY NOTHING. THEY STILL HAVE FAMILY AT HOME. UNDERSTAND. NO ONE WILL SAY ANYTHING TO YOU... HERO!
MAYBE THEY WON'T, BUT YOU WILL.
SMIRNOFF

Where did he go? We don't want to know. Mostly because, if we *did* know, his whole confession might be inadmissible.

Remember our country — the one into which the bad guys were smuggling, so the one whose laws apply — has a Fifth Amendment which says that no one can be compelled to testify against himself. That means more than that the State can't call the defendant as a witness and ask him under oath, "Did you do it?" It also means they can't coerce confessions out of the defendant.

Before it announced its decision in the landmark case of *Miranda v. Arizona* — the case that said you can't question a suspect until after you warn him about his right to remain silent and created a cottage industry for companies who print these warnings on little business cards — the Supreme Court researched confessions.

It found that the police did use coercive methods to obtain confessions, up to and including physical force, and that the result was that many innocent people were confessing simply to tell the police what they wanted to hear to make the beatings stop.

The thing about coerced confessions is they're a little different from other constitutional rights violations. If a private citizen obtains evidence illegally and gives it to the police, the evidence is still admissible. Why? Because, if the police didn't do the illegal act themselves, suppressing the evidence wouldn't serve the purpose of the Exclusionary Rule, which is to deter the police from conducting illegal searches. Longtime readers of this column might remember that this is called "The Silver Platter Doctrine." (It's because the private citizens hand the police the evidence on a silver platter and has nothing to do with what stores the citizens are registered in for their wedding presents.)

But the Silver Platter Doctrine doesn't always apply to coerced confessions. Many courts hold that

coerced confessions aren't admissible, irrespective of whether it's the State or a private citizen who's doing the coercing.

There's a simple reason for this: Coerced confessions are inherently unreliable. If the police have a bag of crack cocaine, what it is — a bag of crack cocaine — won't change, whether the police obtained it legally or illegally, or a private citizen stole it and gave it to the police. It will always be a bag of crack. Irrespective of how it was obtained, the evidence, itself, is reliable, because it will always be what it is.

The same isn't true with a confession. If someone beats a confession out of a suspect, the suspect frequently tells the person beating him what his interrogator wants to hear, simply to stop the beatings.

The suspect may lie, may even lie about himself and give a false confession, simply to stop the beating. So it doesn't matter whether it's the police who are doing the beating or a private citizen; the confession, itself, is unreliable.

Its basic nature has changed and is suspect, because of the way it was obtained. For this reason, many courts have held that a coerced confession is not admissible and that it doesn't matter who — the State or a private citizen — was doing the coercing. That being the case, it's possible that what Supergirl did will ensure that the bad guys not only won't be prosecuted, but will get off scot-free.

Unless, of course, Blüdhaven can find one of those enlightened juries that might actually believe the cops over the bad guys. ✦

Bob Ingersoll, lawyer in Cleveland and occasional analyst of the law for this very paper, hopes you got everything I was saying today. Good. Now explain it to me. I'm still trying to get my head around the whole "Lawyers have a soul to save" concept.

NIGHTWING?
IT'LL BE OKAY, AGENT COOPER. REALLY.
I HOPE.
GYAAAH!!
ENOUGH! I'LL TALK! ANYTHING... NO IMMUNITY, I SWEAR!
LOOKS LIKE YOU PUT THE FEAR OF GOD INTO HIM.
YOU DON'T SAY.

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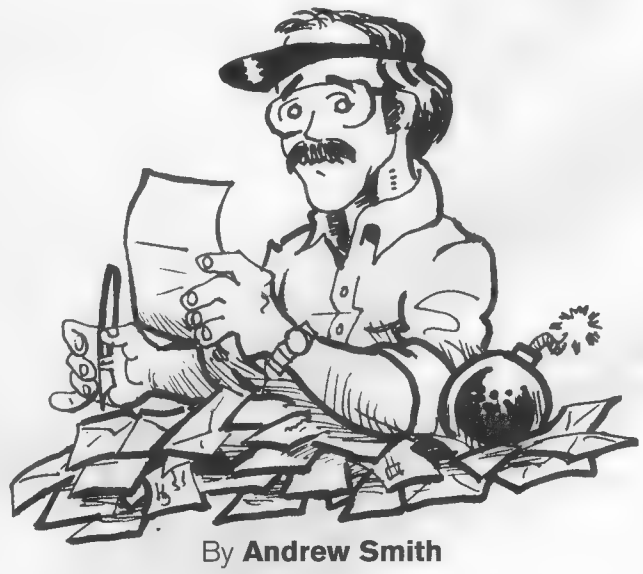
Lost titles found

From out of the past come memories

Dear Captain ...



By **Andrew Smith**

It's trivia time again, with regular correspondent ***Nelson Jimenez*** *of* ***Stamford, Conn.****, leading the charge:*

I consider you to be the E. Nelson Bridwell of the new millennium. He was the king of trivia in his day, as you are today. I love the fact that there is no title you won't research.

I was recently perusing the cheap comics bins and came across these titles.

Could you please give a short write-up as to how long they lasted and when they came out: *The Outlaw Kid* (Marvel); *Starfire, Rima*, and *Kong the Untamed* (all DC); *The Rook* (two versions — one color and one black-and-white magazine); and something called *The Elvis Experience* (Revolutionary Comics).

The Captain *replies:*

To paraphrase Sen. Benson, I knew of E. Nelson Bridwell, I read stories by E. Nelson Bridwell, and I'm no E. Nelson Bridwell! But I'm honored and tickled to even be mentioned in the same breath, Nelson, since I would be to be considered anywhere near the same weight class as such acknowledged experts and historians as Bob Rozakis, Kurt Busiek, and Mark Waid.

Which is as good a segue as any to answering your questions:

• ***The Outlaw Kid:*** You're probably referring to the reprint title that ran for 30 issues (Aug 70-Oct 75) and can be found haunting the quarter bins. While there were some original stories in that title (primarily in #10-16), it was mostly a reprint of the first *Outlaw Kid* title, which ran for 29 issues under the Atlas and EPI banners (Sep 54-Sep 57).

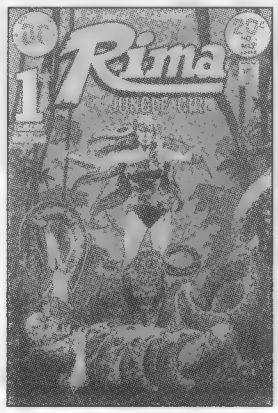
The Outlaw Kid was little different from most of Atlas' '50s "outlaw" gunslingers, with a little bit of Daredevil thrown in. Lance Temple was a rancher whose father was blinded in a gunfight — and Daddy made Lance promise to eschew all violence and gunplay. So Lance played milksop in public but wore a mask to exercise his testosterone with owlhoots and bushwhackers as "The Outlaw Kid."

What set this title apart was artist Doug Wildey. Wildey's cinematic style perfectly suited Westerns, and his Outlaw Kid stories rank with the best of John Severin (*Rawhide Kid*), Jean Giraud (*Lt. Blueberry*), and Joe Maneely (*Ringo Kid*).

• ***Starfire:*** Assuming we're not talking about the various one-shots and mini-series to star the Tamaranian Titan, I'll discuss the sword-and-sorcery character whose title ran for eight issues (Aug-Sep 76-Oct-Nov 77) and ended in the DC Implosion.

Starfire lived in a world that had been convulsed by civil war — until the two sides brought in demons from another dimensional plane, the Myborg and Yorg, to fight their battles. Naturally, being demons, they just took over. Starfire was a beautiful escaped slave leading a resistance to restore mastery of her world to humans.

I can't say much more about this title, since I found it derivative and utterly boring. And you'd have to see Starfire's green, Fred Flintstone-inspired outfit to believe it.



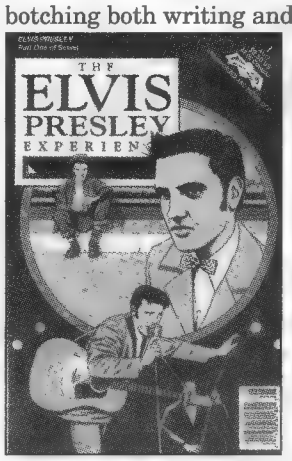
• ***Rima, the Jungle Girl:*** Another casualty of the DC Implosion, *Rima* was one of a series of jungle girls (collect 'em all!) that have popped up in comics over the decades. *Rima* ran for seven issues (Apr-May 74-Apr-May 75), primarily by Robert Kanigher and Nestor Redondo.

What made this series memorable was Redondo's lush, sleek art. It was *so* good, in fact, that in 1974 I half-suspected that I was reading a reprint from another, higher-quality format! It wasn't; Redondo was just an excellent artist. And Rima — who was friends with all the jungle critters, natch — wore a spider-spun one-piece that shimmered like silver ... and that remains fixed in The Captain's perpetually adolescent mind, 28 years later.

• ***Kong the Untamed:*** The Implosion strikes again! *Kong* ran a measly five issues (Jun-Jul 75-Feb-Mar 76) and was a successor to the much-missed *Anthro*, starring a Cro-Magnon in a world of Neanderthals. Aside from nice Alfredo Alcala art, there's not much to recommend it. (Buy *Anthro* instead.)

• ***The Rook:*** The Rook leaped from the pages of Warren's *Eerie* magazine into his own black-and-white title, which ran for 14 issues (Oct 79-Apr 82). He was a time-traveling hero with a really cool spaceman-Western ensemble, his adventures generally eschewed Warren's horror emphasis — and I loved it. Not only did the legendary Lee Elias provide the art for the first six issues, but the back-up strips were done by a virtual who's who: Alex Toth, Alex Nino, Alfredo Alcala, Nestor Redondo, and the Joe Kubert studio.

Unfortunately, when Harris Comics revived *Vampirella*, it also picked up *The Rook*. I say, "Unfortunately," because Harris's five-issue, color *Rook* series (#0-4, all in 1995) made every amateur error imaginable, including changing the character's basic premise and botching both writing and art. Skip it.



• ***The Elvis Presley Experience:*** Revolutionary Comics tackled The King in the same shoddy, make-a-quick-buck way it did The Beatles, if the one issue I have of this leprous abomination is any indication. I can only find evidence of seven issues overall (1992-95) and I can't encourage you enough to run screaming from this title.

Next, ***John Ferrigno*** *of* ***Meriden, Conn.*** *(or "Death," as his unnerving e-mail address would have it), has a toughie:*

As a lover of comic books for my entire life, I have come to terms with most of the negatives about comic-book stories. I realize that my favorite characters may never be in the spotlight again (like the Peter David version of Multiple Man in *X-Factor*). I am aware that some of my favorite titles might be discontinued (I just discovered *Young Justice* less than a year ago). I know that my favorite artist, Jae Lee, will probably never do a monthly title (although he does have a five-issue run of *Captain America* coming up). I have come to terms with the fact that, because of all these years of continuity, there are going to be implausible explanations for a lot of storylines and a lot of contradictions in my favorite character's history. And there are going to be

sub-plots that are *never* going to be resolved. I have come to terms with all of this, except in the case of one particular sub-plot.

Through the two-for-$1 bin at an old comic-book store I used to frequent, I discovered *The Defenders*. I have about 75% of the run, including every issue with one of my all-time favorite characters, The Beast. I always thought The Beast was at his best in a non-X-Men book, which is why to this day I wish he would go back to being an Avenger. However, between the final issue of *The Defenders* (#152, I believe) and *X-Factor* #1, there is a missing piece of the puzzle that has haunted me for more than 12 years. I have re-read massive amounts of comics, and to this day I am troubled, because I do not know the fate of one of my favorite supporting characters. My last hope is you, the good Captain, the man who, week after week, tackles the subjects that other columnists wouldn't dare to touch. So I implore you, please use your vast knowledge and that of your legion of fans to help me with my dilemma.

This is my problem: What happened to the Beast's pet dog, Sassafras? In the beginning of Hank McCoy's tenure with The Defenders, he purchased a puppy named Sassafras, who was a constant fixture in the title from that point until the final issue. In fact, in that final issue, when half the team is dead (although most of them have since come back), it is shown that Sassafras survived the massacre and is back in the arms of her loving owner.

However, in Beast's next appearance, *X-Factor* #1, there is no sight of the little dog, and no mention has *ever* been made of poor Sassy again. I have spent years trying to discover the fate of this dog, and you are my last hope. I know that this letter is long, but my heart is ready to burst with sorrow thinking of the horror that might have befallen this poor innocent soul. Did she run away? Did some terrible super-villain do something horrible to her to get back at our favorite blue furry Avenger? Did she go to the bathroom "off the papers," as she so often did, and McCoy just couldn't take it any more and threw her out of the window, in a shameful and disgraceful act that has been his own dark secret ever since? I must know what happened to this dog, and I know of nobody else who might be able to tell me. As Princess Leia might have said, "Help me, Captain Comics. You're my only hope."

Thanks for writing such a great column. I look forward to your writings each week. You have an amazing ability to poke fun at comics, not in a mean-spirited way, but with love and respect for the art form. Keep up the good work!

***The Captain** replies:*

Thanks for the compliments, John — and for a head-scratcher of a question.

Sure enough, the last appearance I can find for Sassafras is *Defenders* #152 (Feb 86), the last issue of that title, by Peter B. Gillis and Don Perlin. The Beast next appeared in *X-Factor* #1 (also Feb 86), with no mention of his puppydog.

Nor, in fact, can I find any mention of Sassy in any of Hank McCoy's subsequent adventures. Since the majority of The Defenders were axed with the final issue of their series (although some got better), we can't assume the X-pup found a home with any of them — except, perhaps, Candy Southern (sometimes Sothern), who is herself now deceased and therefore unavailable for comment.

None of the experts I consulted mention Sassafras after *Defenders* #152, even the online Marvel Chronology Project at *www.chronologyproject.com*. So I throw it open to The Legion of Superfluous Heroes, who may remember a throwaway line or brief appearance I've forgotten. What about it, Legionnaires: Whatever happened to Sassafras? ✦

*Andrew Smith writes the **Captain Comics** syndicated newspaper column. He can be reached at **capncomics@aol.com** or on his message board **www.eboards4all.com/07422**. Please include a city and state of address.*

Lost Dog

Name: Sassafras **Description:** Brown mixed breed, floppy ears
Last seen: *New Defenders* #152
Contact: H. McCoy, Xavier Mansion, Graymalkin Lane, Westchester Cty., N.Y.

--AND ANOTHER RIDES.
SASSAFRAS! OH, SASSAFRAS, WE'D FORGOTTEN ALL ABOUT YOU! C'MERE!
YIP YIP YIP
COME ON, SAS, WE'RE GOING HOME. HOME TO REST -- AND REMEMBER SOME HEROES--
--AND TRY TO BE WORTHY OF WHAT THEY'VE GIVEN TO US TODAY.
THE END.

Canceled Comics Cavalcade

***Jason Allen** of **DuBois, Pa.**, comments on the latest CCC:*

I just sent a letter to DC protesting the cancellation of *Young Justice*. The reason I am sending you this message is that I included the portion of your column in the Feb. 7, 2003, issue of ***CBG*** with my letter, because it was so well written and echoed many of my sentiments about the series. I've included the text of my message here, if you would like to read it. (And, yes, I also sent a copy of this to Peter David.)

To Whom It May Concern:

I recently heard about your decision to cancel *Young Justice* so that you could launch a new *Teen Titans* series to tie into the upcoming television series. While I can understand the reasons I have heard for the move, I strongly disagree with it.

DC apparently believes that it is best served by having only one team book featuring the heroes in the *Teen Titans* cartoon, but I believe that is a flawed approach. For example, the various *Batman Adventures* comics were strongly connected with the animated series but did not have an impact on comics like *Detective* or *Legends of the Dark Knight*. Likewise, the *Justice League* comic book is able to co-exist with *JLA*, and there doesn't seem to be a great push to change the latter to make it match the cartoon. I suggest having an animated-style comic book for *Teen Titans* in addition to the *Titans* and *Young Justice* series. That way, it would function in the same way that *Batman Adventures* and *Justice League* do: getting young readers familiar with the characters so they will want to pick up more issues as they grow older.

I have been a fan of *Young Justice* since the first issue. Peter David has been my favorite writer for years, and this series has some of his best work. He made me like Lobo, for crying out loud, which has to be some kind of miracle in itself. The storylines were excellent, whether being serious or silly. And this is the only comic book I've read that has made me laugh out loud with every issue. As far as the art goes, Todd Nauck has done absolutely outstanding work. There are many comics I read where I feel that the art fails to live up to the level set by the writing, or that just doesn't match the tone of the book. Nauck's matches perfectly — the storytelling is clear and makes the book a joy to read each month. And David and Nauck and the rest of the *Young Justice* crew stayed with the book since the beginning. Loyalty like that should be rewarded, not eliminated.

Put simply, I enjoyed the heck out of *Young Justice* and I am deeply disappointed that you have taken it away. I can only hope that you will reconsider this decision.

***The Captain** replies:*

While common sense tells us that DC's decision is irrevocable, Jason, I nevertheless applaud your letter. You managed to combine rational argument with heartfelt passion without crossing the line into abuse — because a temper tantrum is the most counter-productive measure you could take. Well done.

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3 VF ... 14.00
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184 VF/NM ... 9.00
184 VF/NM M ... 9.00
187 NM- 9.2 ... 10.00
187 NM- 9.2 ... 10.00
187 NM- 9.2 ... 10.00
197 NM+ 9.6 ... 14

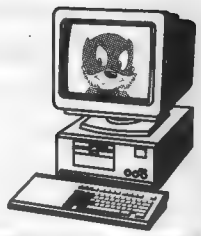
THE GUIDE

*"At **CBG**, we believe that every reader of comics is also a **collector** of comics. We don't throw them away when we're done. While comics are an entertainment medium, certain comic books do accrue value — almost always, older comics in short supply in good condition. It's our mission to watch the secondary market to help you protect the value of your comics and save on the classic comics you want."*

An ethical dilemma

The make-up of the Mile High II collection raises concerns!

Tales from the Database, Page 44



The ways people are buying, selling, and trading classic comic books today!

CGC on eBay

Auctions closed between Feb. 16-22, 2003
All met their reserve price.
Populations reported are as of Feb. 7

***Daredevil* Vol. 1 #1**
in CGC 9.4 (NM)
1 of 12 copies in grade; there are 2 better, both in 9.6
$14,877

***Daredevil* Vol. 1 #1**
in CGC 9.0 (VF/NM)
1 of 22 copies in grade; there are 29 better, including 2 in 9.6
$4,251

***Incredible Hulk* #2**
in CGC 8.5 (VF+)
1 of 3 copies in grade; there are 14 better; including 1 in 9.6
$3,650

***Amazing Spider-Man* Vol. 1 #14**
in CGC 9.2 (NM-)
1 of 15 copies in grade; there are 14 better, including 6 in 9.6
$3,500

***Amazing Spider-Man* Vol. 1 #14**
in CGC 9.0 (VF/NM)
1 of 15 copies in grade; there are 14 better, including 6 in 9.6
$3,500

***X-Men* Vol. 1 #1**
(Nicolas Cage copy)
in CGC 7.5 (VF-)
1 of 17 copies in grade; there are 57 better, including 1 in 9.8
$3,500

***Amazing Spider-Man* Vol. 1 #1**
in CGC 6.0 (FN)
1 of 23 copies in grade; there are 106 better, including 1 in 9.8
$3,475

Mystery Comics mystery

Higher grades after resubmission raise issues with collectors

By **Brent Frankenhoff**

Six years after Nicolas Cage starred in *Face/Off,* comics collectors are facing off over two copies from his collection. When the copies, auctioned by Heritage Comics Auctions in its October 2002 Signature Auction, were purchased and resubmitted to Comics Guaranty LLC (CGC) and received higher grades, several collectors raised questions to ***CBG*** and on CGC's message boards.

Collectors raise questions

The two issues, *Marvel Mystery Comics* #2 and *Marvel Mystery Comics* #33, were originally graded 7.5 (VF-) and 8.0 (VF) respectively. After the books were removed from their slabs and resubmitted to CGC for regrading, their respective grades were raised to 9.0 (VF/NM) and 9.2 (NM-).

Dave Blanchard, an Ohio collector, asked ***CBG***, "How can a comic book's grade increase by 12 to 15% *after* it has been removed from the slab? If CGC's own graders can be off by 12 to 15% within a period of months, how do they justify the rates they charge for their grading service?"

Also, some collectors asked if the books had been restored and why the Cage collection information was removed from each books' new label. Others alleged Heritage bought the comics itself and resubmitted them. "Is this standard operating procedure at Heritage," Blanchard asked, "(to) purchase comics from their own auctions and then upgrade the condition to get an even higher price?"

Heritage responds

According to Heritage Director of Auctions John Petty, the books were "not purchased, submitted to CGC, or re-consigned by any Heritage employee or by the firm itself."

Keeping with the company's policy of not releasing the names of bidders or consignors, Petty told ***CBG***, "A dealer-client bought them, resubmitted them, and got a higher grade and then reconsigned them with us."

Petty said that the company did not restore the books. "We do not employ *anyone* to do restoration, nor do we work on books ourselves," he added. "We do have outside consultants to do restoration checks for us, but there are no restorationists on our payroll at this time nor have there ever been."

The pedigree question

CGC Primary Grader Steve Borock said that the Cage books do *not* have a CGC pedigree. Instead, like the Stan Lee file copies, that information about the comic book is entered into CGC's notes. While pedigreed information is entered on a new label, even if the submitter leaves the information off his submission form, it is not included on non-pedigreed books or ones that CGC doesn't know are pedigreed. A separate field exists in the computer database for pedigree information. When a pedigreed book enters CGC's system, that information is noted. "We never gave the Cage books a pedigree designation," he told ***CBG***. "It was noteworthy and that was noted, but that was it. When a book like that is resubmitted, once the case is opened, there's a chance that that information won't be put back on the label, because we might not be able to verify its provenance."

Borock said that many resubmitted books are sent in without the label, which would reduce the reslabbing fee, "because collectors don't care about saving the money, they just want the grade. And, some people don't want us to know where a book's come from in some cases." He added that often the original label is sent in at a later date to keep the population report accurate. When the company does have the original grading label, it is removed from the CGC population report database after the book has been regraded. "It can take up to six to eight weeks since that's about how often we update the population report," Borock added.

Since its inception, CGC's policy has been that its graders don't know where a given comic book has come from throughout the grading process, something that the firm's volume would also preclude. "In the case of a pedigreed book, I might know who owned it a year and a half ago for example," Borock said. "But I'm not going to know now if it's been sold or not. The book might be being resubmitted for any number of reasons. The bottom line is a. we don't know, and, b. we don't care. That's one of the nice things about the way the company's set up."

The grade change

While the grade changes to the two books in question sound extreme, with a change of 1.5 points for the *Marvel Mystery* #2 and 1.2 points for the *Marvel Mystery* #33, in terms of actual comics grades it is a rise from Very Fine- to Very Fine/Near Mint for the #2 and Very Fine to Near Mint- for the #33, gradations that the average collector might be hard-pressed to detect. Borock said that while it is possible for such a rise in grade to happen, it's very rare. "It really pushes the envelope," he added. "Our grading reflects how dealers across the country are grading their books. We'd have been out of business if we weren't close to how the dealers and collectors are grading."

One factor that may have affected the grade is whether "pressing" was performed on the books. Allegedly, both books were pressed before resubmission, a process where a comic book is flattened by a heavy weight in an attempt to remove spine roll. It's a process that CGC doesn't recognize as restoration. Borock said, "When we came to market, people said we couldn't call pressed books restored, mainly because many pedigreed books had been pressed at some point. When we call a book restored, it has to have

(continues on Page 42)

INSIDE THIS SECTION

● **Tales from the Database** by Chuck Rozanski.....44 | ● **Resale Report** 46

CBG's EXCLUSIVE CGC PRICE INDEX

For CGC-graded comics auctioned, ***Comics Buyer's Guide*** compared the differences between the **median closing price offered** at each grade and ***The Standard Catalog of Comic Books*** price for an ungraded NM copy.

COMICS PUBLISHED BEFORE 1990

CGC comics graded **9.9** "Mint" ...sold for a median price of **NM+2500%** (or **26** times the NM guide price) **in the quarter beginning Nov. 1**
*Sample: **65** (**65%** of all) 9.9 copies sold on eBay*

CGC comics graded **9.8** "Near Mint/ Mint" ...sold for a median price of **NM+1150%** (or **12.5** times the NM guide price) **in the quarter beginning Nov. 1**
*Sample: **1,173** (**60%** of all) 9.8 copies sold on eBay*

CGC comics graded **9.6** "Near Mint+" ...sold for a median price of **NM+615%** (or **7.15** times the NM guide price) **in the quarter beginning Nov. 1**
*Sample: **2,143** (**63%** of all) 9.6 copies sold on eBay*

CGC comics graded **9.4** "Near Mint" ...sold for a median price of **NM+382%** (or **4.82** times the NM guide price) **in the quarter beginning Nov. 1**
*Sample: **2,312** (**64%** of all) 9.4 copies sold on eBay*

CBG's definition: Barely perceptible wear, tight spine. Some discoloration acceptable in older comics.

CGC comics graded **9.2** "Near Mint-" ...sold for a median price of **NM+155%** (or **2.55** times the NM guide price) **in the quarter beginning Nov. 1**
*Sample: **1,459** (**64%** of all) 9.2 copies sold on eBay*

CGC comics graded **9.0** "Very Fine/ Near Mint" ...sold for a median price of **NM+60%** (or **1.6** times the NM guide price) **in the quarter beginning Nov. 1**
*Sample: **1,232** (**64%** of all) 9.0 copies sold on eBay*

CGC comics graded **8.5** "Very Fine+" ...sold for a median of **NM +11%** (or **1.1** times the NM guide price) **in the quarter beginning Nov. 1**
*Sample: **857** (**66%** of all) 8.5 copies sold on eBay*

CGC comics graded **8.0** "Very Fine" ...sold for a median price of **NM -17%** (or **0.83** times the NM guide price) **in the quarter beginning Nov. 1**
*Sample: **787** (**64%** of all) 8.0 copies sold on eBay*

CBG's definition: Slight creases, wrinkles at staples, some loss of gloss. Otherwise a flat, clean issue.

CGC comics graded **7.5** "Very Fine-" ...sold for a median price of **NM -41%** (or **0.59** times the NM guide price) **in the quarter beginning Nov. 1**
*Sample: **589** (**65%** of all) 7.5 copies sold on eBay*

CGC comics graded **7.0** "Fine/ Very Fine" ...sold for a median price of **NM -54%** (or **0.46** times the NM guide price) **in the quarter beginning Nov. 1**
*Sample: **517** (**63%** of all) 7.0 copies sold on eBay*

CGC comics graded **6.0** "Fine" ...sold for a median price of **NM -69%** (or **0.31** times the NM guide price) **in the quarter beginning Nov. 1**
*Sample: **259** (**69%** of all) 6.0 copies sold on eBay*

CBG's definition: Cover worn but clean; no tape or writing. Stress lines, more rounded corners.

EYE ON eBay

Feb. 16-22, 2003
CGC auctions
by **Darryl Buchanan**

Volume on eBay remained steady this week. Publicity over the *Daredevil* movie has led to a marked increase in *Daredevil*-related auctions. This week's top sale was a *Daredevil* #1 in 9.4 (NM) condition that brought an amazing $14,877. Read more about these auctions in the Silver Age section below.

GOLDEN AGE: A copy of *Detective Comics* #33 in 4.5 (VG+) led the bidding in Golden Age books this week. The book had achieved a high bid of $8,000 when the listing was pulled with the explanation that the item was no longer available for sale. This sometimes means that the seller sold the article in a private transaction and closed the eBay sale.

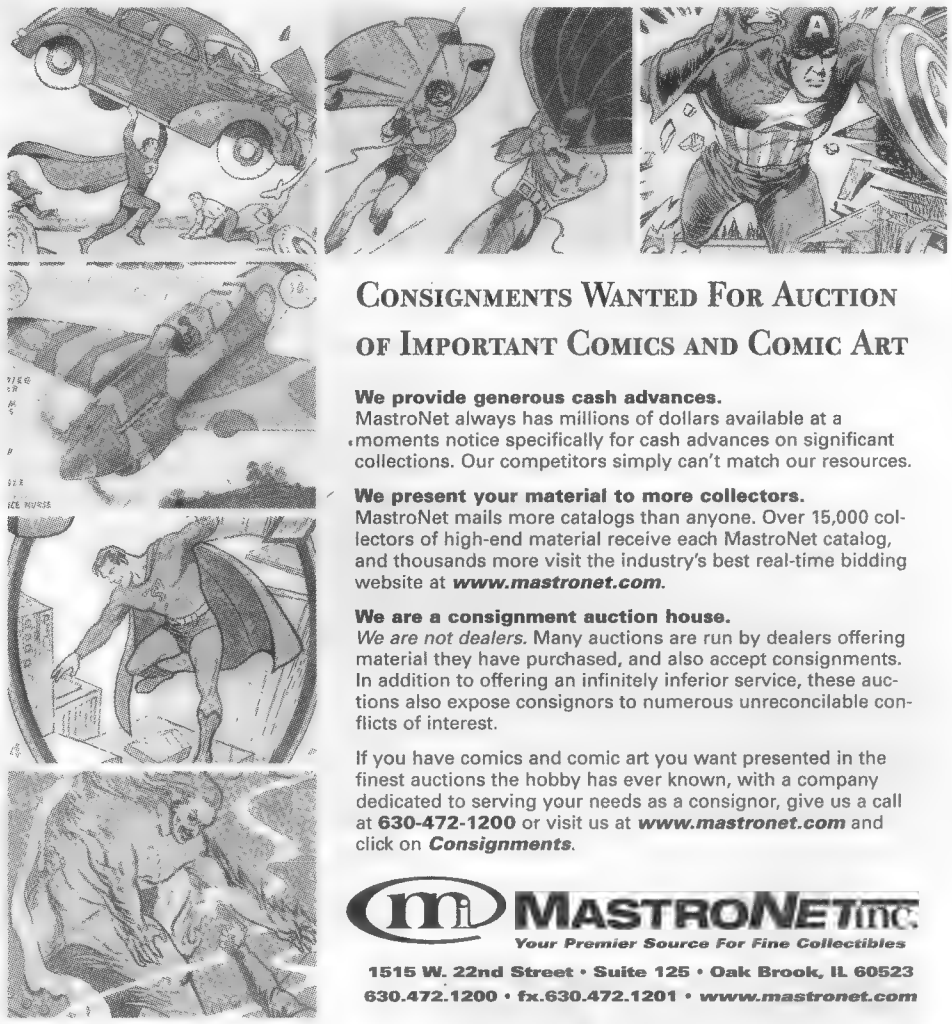
A copy of *Flash Comics* #104 in 8.0 (VF) brought a high bid of $3,316. This is the last issue of the Golden Age run of *Flash* and retells the original Flash's origin. This is a hard to find book as only eight unrestored copies have been submitted to CGC.

SILVER AGE AND NEWER: A nice run of *Avengers* from #1 up to #93 was available this week. This run included more than two-thirds of the issues in the span and included the keys #1 and #4. The best book in this set was a nice looking #4 in 8.0 (VF) that brought $977.

A remarkable 14 copies of *Daredevil* #1 were offered this week, the most copies of a key book offered in a single week. The *Daredevil* movie hype undoubtedly played a part in the timing of these auctions. The best of these (and the best book of the week) was the 9.4 copy mentioned above that brought $14,877. The others ranged in condition from 9.0 to 1.5. The best of these were a 9.0 (VF/NM) copy that brought $4,251, an 8.0 (VF) copy that brought $2,025, and another 8.0 (VF) that brought $1,775.

IN DEPTH: Total bidding on CGC auctions this week was $293,400 compared to $288,935 last week and $295,387 two weeks ago. There were 2,184 auctions recorded receiving bids, the same as last week, and 2,006 received bids two weeks ago. This week there were 32 auctions receiving bids of $1,000 or more compared with 45 last week and 46 two weeks ago.

Darryl Buchanan can be reached at *dbuchanan@thecomicsheet.com.*



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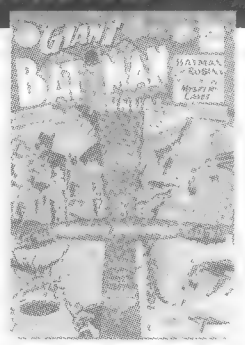

- **Sample collector rates:** $3,000 for $14, $10,000 for $38, $25,000 for $95, $50,000 for $190, $100,000 for $278, $200,000 for $418. Above $200,000, rate is $1.40 per $1,000.
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RESUBMISSION (from Page 40)

been cleaned *and* pressed or taken apart for restoration or have had other processes performed on it. I personally know many dealers and collectors who for many years have been pressing comic books on a regular basis. Unlike restoration, when a comic-book cover is pressed *correctly* and *safely*, it will enhance the look of the comic book, and, in many cases, most experts can't even tell it has been pressed."

While CGC began its grading service with three graders on staff and Borock doing the final grading and restoration detection, the company has grown to the point that it now employs eight graders, with Chris Frisen, formerly of Renaissance Restoration, as the company's restoration detector. "We've found missing pages that folks weren't aware were missing," Borock said. "We've found restored books that had the wrong back cover. Mark Haspel, our senior grader and pedigree expert has even helped find some pedigreed books for folks who didn't know they owned a pedigree.

"There are extremists who don't want to hear anything about grading or restoration detection. We're going to have naysayers no matter what. We combat that by telling the truth 100% of the time."

Employee bidding policies

"We're upfront about our business as well," Petty said as he outlined Heritage's policies about employee bidding on its auctions. "We are permitted to bid on items just like anyone else. We are all collectors ourselves, and we are willing to pay strong prices for items we need. Why shouldn't we bid like everyone else? If we didn't participate in our own auctions, our consignors would be deprived of several active participants bidding on their material. Of course our competitors would prefer we didn't bid, but we don't work for our competitors — we work for our consignors. And we have to pay the same bidder's premium and sales tax. If, for example, I win an item, I pay just as much as anyone else. I don't get a break on the 15% bidder's premium or the sales tax. The only thing I save on is shipping and handling, which anyone who picks up their lots at the live auctions or here at the firm would also do."

The *Marvel Mystery* #2 realized $13,800 in a 7.5 (with glue noted on cover) CGC holder at Heritage's October auction. When re-offered on eBay in a 9.0 holder (also with glue noted), the issue was bid up to $14,999.99, but did not meet reserve. Petty said, "How much do you think Nicolas Cage would have been offered if he'd brought a *Marvel Mystery* #2 CGC 7.5 with glue to a dealer that advertises to buy comics outright? I'd guess $7,000 to $8,000, tops, maybe less. But the dealers in attendance at our auctions can determine which books they think are potential upgrades, and will bid up the prices of those books accordingly, to the benefit of the consignors. Furthermore, those books that sell for premium prices don't always upgrade, and can even occasionally downgrade, upon resubmission, yet our consignors get the benefit of the dealers' high perceptions even when the dealers are wrong."

Petty added that the company has revised its employee bidding policy to only allow online bidding prior to a live event and not allow floor bidding by employees any more. "So if anything," Petty said, "Heritage and its employees are actually now at a slight disadvantage compared to other bidders in our auctions."

Is resubmission common?

While a common practice in coins and sports cards for many years, cracking a slabbed comic book and resubmitting for regrading is fairly new to third-party comics grading. As with the initial submission of the comic book, there is a gamble involved as to whether the grade will go up or down. "It accounts for less than 1% of our business," Borock said.

Petty said that while Heritage does crack and resubmit some of the CGC-graded comics it purchases, "it's not a real profitable thing for us.

"It's a gamble. This is *not* how we make our money. It's not our model. If it was, we'd be out of business very quickly, I think. With our history as a coins auction firm, it is something we're very familiar with. Collectors not being as familiar or comfortable with it in comics shows just how new it is at this point."

Borock agreed that reslabbing is a gamble and said, "Collectors are very superstitious and believe in every conspiracy about third-party grading. I occasionally hear, 'You killed me, this book went down,' after I've regraded a given comic book. It's rare for the grade to change in resubmission.

"I'll never say never, but it doesn't happen that much." ✦

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#18 gd/vg 3.0	$60.00	#1 f/vf 7	$49.00	#111 gd/vg 3.0	$58.00	#1 vf- 7.5	$30.00
#21 vg 4.0	$80.00	#2 vf+ 8.5	$55.00	#123 vg 4.0	$49.00	#2 vfn 8.0	$16.00
#22 vg 4.0	$80.00	#2 nm- 9.2	$65.00	#132 fa/gd 1.5	$25.00	**Master Comics**	
#24 vg 4.0	$190.00	#3 fn- 5.5	$20.00	#133 fa/gd 1.5	$20.00	#43 f/vf 7.0	$275.00
#30 vg- 3.5	$75.00	#3 vf- 7.5	$29.00	#154 gd 2.0	$19.00	#107 g/vg 3.0	$28.00
#65 vg/fn 5.0	$30.00	#3 vf/nm 9.0	$40.00	#159 gd/vg	$40.00	**Meridian**	
Many Loves of Dobie Gillis		#11 fn+ 6.5	$39.00	**Marvel Tales**		#1 nm 9.4	$3.00
#1 fa 1.0	$36.00	**Marvel Mystery**		#1 vg+ 4.5	$89.00	#2 nm 9.4	$3.00
March of Comics		#57 fr- 5.5	$475.00	#1 gd/vg 3.0	$49.00	#3 nm 9.4	$3.00
#69 vg+ 4.5	$99.00	#82 vg- 3.5	$550.00	#1 fn- 5.5	$80.00	#4 nm 9.4	$3.00
Mars Patrol Total War		**Marvel Premiere**		#2 fn- 5.5	$39.00	#5 nm 9.4	$3.00
#7 vf- 7.5	$25.00	#1 vfn 8.0	$38.00	#2 fn- 5.5	$40.00	#6 nm 9.4	$3.00
#9 vf 8.0	$25.00	#1 f/vf+ 8.5	$45.00	#3 vf- 7.5	$28.00	#7 nm 9.4	$3.00
Marvel Chillers		#1 vfn- 7.5	$38.00	#4 fn- 5.5	$15.00	#8 nm 9.4	$3.00
#3 vf+ 8.5	$12.00	#5 vfn 8.0	$38.00	#7 fn/vf 7.0	$10.00	#9 nm 9.4	$3.00
Marvel Collectors Item Classics		#17 vf/nm 9.0	$24.00	#14 vf+ 8.5	$28.00	#10 nm 9.4	$3.00
#1 fn+ 6.5	$38.00	#25 vf/nm 9.0	$35.00	**Marvel Team-Up Annual**		#11 nm 9.4	$3.00
#1 fn- 5.5	$35.00	**Marvel Presents**		#1 vf 8.0	$20.00	#12 nm 9.4	$3.00
#4 vf+ 8.5	$24.00	#4 nm 9.4	$39.00	**Marvel Team-Up**		#13 nm 9.4	$3.00
#5 fn/vf 7.0	$18.00	#6 cgc nm+ 9.6	$40.00	#1 fn+ 6.5	$35.00	#14 nm 9.4	$3.00
#6 vf+ 8.0	$35.00	**Marvel Spotlight**		#1 fn/vfn 7.0	$50.00	#15 nm 9.4	$3.00
#9 fn/vf 7.0	$18.00	#2 vfn- 7.5	$110.00	#1 vg/fn	$35.00	#16 nm 9.4	$3.00
#15 vf 8.0	$16.00	#4 vfn- 7.5	$34.00	#1 fr- 5.5	$35.00	#17 nm 9.4	$3.00
Marvel Double Feature		#5 gd+ 2.5	$29.00	#4 vf- 7.5	$49.00	#18 nm 9.4	$3.00
#2 fn/vfn 7.0	$8.00	#7 vfn+ 8.5	$42.00	#53 vf/nm 9.0	$39.00	#19 nm 9.4	$3.00
Marvel Family		**Marvel Super-Heroes**		#117 vf+ 8.5	$25.00	#20 nm 9.4	$3.00
#2 vg/cn 5.0	$199.00	#1 vf- 7.5	$65.00	#117 cgc nm+ 9.6		#21 nm 9.4	$3.00
#26 vf- 7.5	$195.00	#1 vf+ 8.5	$125.00		$89.00	#22 nm 9.4	$3.00
Marvel Feature		#1 vf 8.0	$65.00	#117 nm- 9.2	$25.00	#23 nm 9.4	$3.00
#1 vf- 7.5	$109.00	#12 fn/vf 7.0	$75.00	**Marvel Two-In-One Annual**		#24 nm 9.4	$3.00
#1 vnf- 7.5	$105.00	#14 vg 4.0	$60.00	#2 vfn 8.0	$20.00	#25 nm 9.4	$3.00
#1 fn+ 6.5	$49.00	#14 vg+ 4.5	$30.00	**Marvel Two-in-One**		#26 nm 9.4	$3.00
		#14 fn+ 6.5	$39.00	#1 fn/vfn 7.0	$50.00	#27 nm 9.4	$3.00
			$48.00			#28 nm 9.4	$3.00
						#29 nm 9.4	$3.00
						#30 nm 9.4	$3.00
						#31 nm 9.4	$3.00
						Metal Men	
						#2 fn- 5.5	$39.00
						#3 vf- 7.5	$59.00
						#5 fn 6.0	$36.00
						#6 fn+ 6.5	$39.00
						#8 vf 8.0	$49.00
						Metamorpho	
						#1 fn/vf 7.0	$59.00
						#1 fn- 5.5	$36.00
						#2 vf 8.0	$49.00
						#3 vf 8.0	$49.00
						#4 vf 8.0	$30.00
						#7 vf- 7.5	$29.00
						#8 vf- 7.5	$29.00
						#10 vf- 7.5	$29.00
						#11 vf- 7.5	$19.00
						Mickey Mouse Almanac	
						#1 fn- 5.5	$80.00
						MICRONAUTS	
						#1 Preview Edition Available only through Summer 2002 Conventions!	$6.00
						Mighty Mouse 3-D Comics	
						#2 vg 4.0	$40.00
						Military Comics	
						#10 nm- 9.2	$1,000.00
						Millie the Model Annual	
						#5 vg+ 4.5	$75.00
						Miss Fury	
						#1 vg- 3.5	$900.00
						#6 vg 4.5	$250.00
						#7 gd+ 2.5	$140.00

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The ethics of returns

Was the Mile High II collection made up of affidavit returns?

By **Chuck Rozanski**

This week's column is Chapter 6 of the story of the 1985 purchase of the Mile High II collection.

On the flight back home from New York, I had to wrestle with a severe moral dilemma. This huge accumulation of old comics was clearly something I desperately needed in order to validate the entire back-issue mail-order business I had built with the proceeds of the Edgar Church collection. The price was right, and I believed I could raise the money for the down payment, but I was still very conflicted about whether I should buy the deal. The reason for my hesitation was that I strongly believed that the comics were very likely affidavit returns, and I had made it a personal policy to that point never to deal in such merchandise.

To explain: Affidavit returns are comics that were originally sent to certain very powerful newsstand distributors on what is known as a "sale or return" basis. These comics were ostensibly put out for sale by these distributors, didn't sell within the allotted 30-day sales period, and were then pulled back off the newsstand to be replaced by new issues. As a part of the contract that the publishers made with the newsstand distributors, all unsold newsstand issues were then supposed to be destroyed. In fact, most distributors are required to "strip" the covers (or the top third of the covers) off all unsold issues and mail them to the publishers as proof of destruction.

This system went totally wrong when certain large distributors were able to make arrangements to simply send in notarized affidavits of destruction, rather than actual stripped covers. Comics and magazines that were then supposedly destroyed were simply shipped out with a willing trash hauler, who then sold them into the secondary market and split the money with the distributor. Joe Brancatelli wrote a wonderful exposé of this practice in his short-lived *Inside Comics* publication, back in about 1980. If I remember the details of Joe's story correctly, the FBI investigated the entire newsstand distribution system at that time, and there were indictments of certain players. It was strongly implied that the FBI believed that this entire process was all being run by elements of organized crime.

Soon after I read Brancatelli's circa 1980 article, I happened to meet with the vice-president of marketing for a major comics publisher. One group of items I had kept from my 1978 purchase of Richard Alf's mail order comics business was a stack of carton labels that Alf had torn off of some unopened boxes of bulk books that he had purchased from a certain East Coast wholesale back-issue comics supplier. This bulk dealer was so brazen about selling affidavit returns that he never even bothered to remove the original distributor shipping labels from the unopened cartons of mint comics that he was dumping into the back-issue market. Alf felt sure that these labels would be of great interest to the publishers.

When I showed my friend, the comics executive, the labels, he blanched, and asked me to immediately destroy them. He then told me a very complex story about having set up a "sting" at the Sparta, Ill., printing plant the year before, where he had a plate change made in just the copies of books going to the distributor whose name and address were on the labels Alf had saved. He kept the information on the plate change completely secret, limited to only a couple of top Spartan Printing executives, and the pressmen. Soon after the books were released, he told me that he had a couple of big guys in suits visit him in his office. They placed copies of the specially marked books that had been shipped to the alledged affidavit returns distributor on his desk, and explained to him that they knew exactly how these books came to be different from the rest of the print run, and why he did it. They then suggested, very politely, that he never try such a marking process ever again. I have no doubt in my mind that this powerful publishing executive was terrified of ever crossing these very dangerous people ever again. He was warning me about revealing my information not only to protect me, but also to protect himself.

In looking at the comics in the warehouse, I couldn't help but notice that the issues stopped at about 1979, right about the time of the FBI probe. When I asked, the seller told me that his father had made arrangements to pick up large quantities of comics every week from a certain very large East Coast newsstand distributor (who shall remain nameless) and that this arrangement had been in place for decades. Given that there were substantial stacks of single issues in the deal and that other boxes were completely full of issues that were mixed up but that had all come out in the same month, it seemed highly likely to me that these comics were the fruits of some sort of affidavit return arrangement. Even more disturbing, I saw many instances in which there were entire unopened case lots of certain issues of comics, where the distributor obviously had never even put the comics out for sale. I eventually discovered that the highest number of a single issue in the warehouse was 14,000 copies of one 12¢-cover-price Marvel comic book.

To resolve my ethics problem, I had a discussion with my good friend Michael Hobson. Michael was then the Vice President of Publishing at Marvel. I explained the situation to him, pointing out that nearly half of the comics had originally come from Marvel and that Marvel, thus, had the greatest potential legal claim to these books. I offered, if he wanted, to give him all the details on the warehouse. For all I knew, he might want to follow some course of legal action against the owners. To my surprise, Michael told me to go ahead and buy the deal if I wanted. He stated that as far, as Marvel was concerned, there was no reasonable basis to pursue any legal remedies, if for no other reason than the facts that all the material was at least six years old and that he believed that the contractual statute of limitations had run out. As far as he/Marvel was concerned, there was no point in my not buying the comics, since *someone* was going to buy them, in any event. With Michael's benediction in place, I was now ready to go forward with making the deal.

To be continued...

***Chuck Rozanski**, owner of Mile High Comics, the world's largest online comics retailer, can be reached directly at **chuck@milehighcomics.com**. To receive his weekly e-mail newsletter, visit **milehighcomics.com** and sign the guest book.*

What customers are buying ....

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RESALE REPORT

Feb. 23-March 1, 2003

Compiled by **Brent Frankenhoff**
CBG Managing Editor

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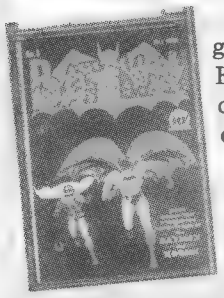
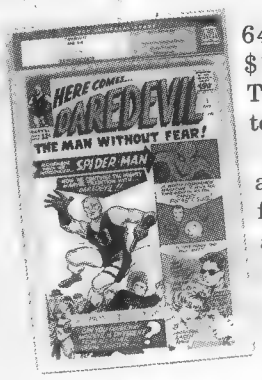


A copy of *Batman* #3 (Sep 40) graded 6.0 (F) sold for $2,001 on Feb. 23 on eBay. There are 12 copies graded better, with the highest graded 9.2 (NM-).

The issue features the stories "The Strange Case of the Diabolical Puppet Master," The Ugliest Man in the World," "The Crime School for Boys," "The Batman vs. The Cat-Woman," and "The Batman Says." Written by Bill Finger with art by Bob Kane, the issue introduces Catwoman in costume for the first time.

Daredevil #1 closes at $14,877



A copy of *Daredevil* #1 (Apr 64) graded 9.4 (NM) sold for $14,877 on Feb. 22 on eBay. There are two copies graded better, both graded 9.6 (NM+).

The comic book by Stan Lee and Bill Everett features the first appearances of Daredevil as well as his origin, Karen Page, and Foggy Nelson. It also features the appearance — and death of — Battling Jack Murdock.

Showcase #4 sells for $5,250

A copy of *Showcase* #4 (Oct 56) graded 6.5 (F+) sold for $5,250 on Feb. 23 on eBay. There are nine copies graded better, with the highest graded 9.4 (NM).

The comic book began the Silver Age revival of super-heroes, with the introduction of Barry Allen as the second super-hero to be called The Flash. Art is by Carmine Infantino and Joe Kubert.

– Nathan Melby

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Marvel Tales 62vg$2
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53 fn $6, 64 vf $3
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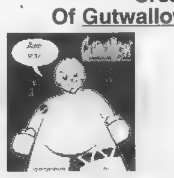

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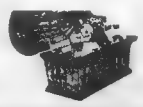

Vintage Science Fiction Paperbacks

Asimov, I.: I, Robot - Signet - 1956 - FN	$15.00
Bloch, R. : Atoms and Evil - Gold Medal - 1962 - VG	$10.00
Bloch, R. : Bogey Men - Pyramid - 1963 - VG	$15.00
Bloch, R. : Ladies Day - Belmont - 1968 - VG	$20.00
Bradbury, R.: Golden Apples of the Sun - 1961 - VG	$10.00
Bradbury, R.: The October Country - 1964 - VG	$10.00
Bradbury, R.: R is for Rocket - Bantam - 1969 - FN	$10.00
Brown, F. : What Mad Universe - Bantam - 1950 - VG	$12.00
Brown, F. : Space on My Hand - Bantam - 1952 - FN	$15.00
Clarke, A.C. : Reach for Tomorrow - 1956 - VG	$12.00
Hilton, J. : Lost Horizon - Pocketbook - 1939 - VG	$12.00
Kuttner, H. : Ahead of Time - Ballantine - 1953 - FN	$15.00
Leinster, M. : Creatures of the Abyss - 1961 - FN	$10.00
Matheson, R.: Third from the Sun - 1955 - GD/VG	$10.00
Matheson, R. : Shock - Dell First Ed. - 1961 - FN	$20.00
Merritt, A. : The Moon Pool - Avon - 1959 - VG	$10.00
Ten, W. : The Human Angle - Ballantine - 1956 - FN	$12.00
Vance, J. : To Live Forever - Ballantine - 1956 - VG	$12.00
Van Vogt, A.E. : Away and Beyond - Avon - 1952 - VG	$12.00
Van Vogt, A.E. : Slan - Dell - 1953 - VG	$12.00

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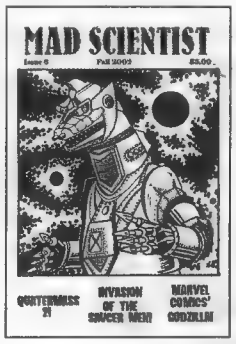

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The Moon Men - Ace F-159 - 1962 - FN	$12.00
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Tarzan and the Lost Empire - Ace F-169 - 1962 - FN	$12.00
Chessmen of Mars - Ace F-170 - 1962 - VG	$10.00
The Monster Men - Ace F-182 - 1963 - FN	$12.00
Tarzan the Invincible - Ace F-189 - 1963 - FN	$12.00
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Tarzan of the Apes - Ballantine U2001 - 1966 - FN	$12.00
Tarzan and the City of Gold - U2016 - 1964 - FN	$12.00
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Tarzan and the Forbidden City - U2020 - 1964 - VG	$10.00
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The Lad and the Lion - U2048 - 1964 - FN	$12.00

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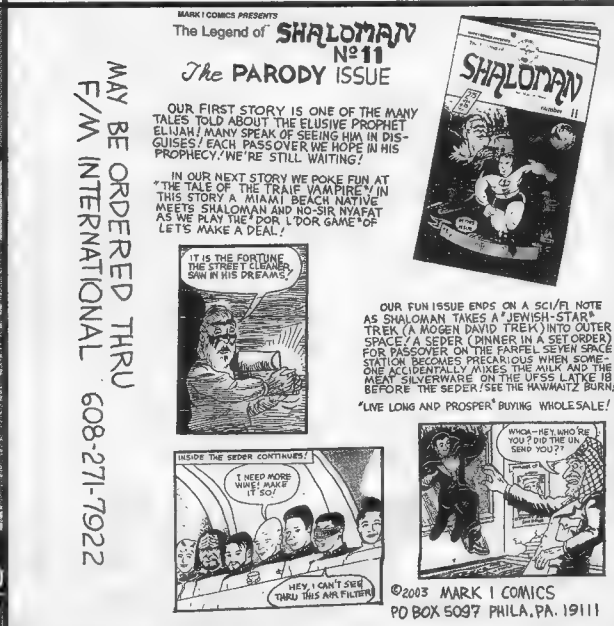
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ARIZONA

Apr 13 AZ, Phoenix. Cactus Comicon, Glendale Civic Center. 5750 W. Glenn Dr., SH: 9am-3pm, F: $100. for 1, $175. for 2, $225. for 3, A: $6., ages 10 & under free. Matt Solberg, PH: 602-697-4007.

CALIFORNIA

Mar 12 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Mar 15-16 CA, Sacramento. Sports Card & Collectibles Show, Sunrise Mall. Sunrise Blvd & Greenback Ln. betw. Hwys. 50 & 80, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 85-8', F: $140., $125. ea. for 3 or more, A: free. CA Sports Card Shows, PH: 530-241-4063, FAX: 530-241-6324.

Mar 15 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Mar 16 CA, Los Angeles. Comic Book & Science Fiction Convention, Shrine Auditorium Expo Ctr. 700 W. 32nd St., SH: 10am-5pm, A: $5. Bruce Schwartz, 2319-A W. Olive Ave., Burbank, CA 91506. PH: 818-954-8432.

Mar 19 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Mar 22-23 CA, Daly City. Sports Card & Collectibles Show, Serramonte Center. Serramonte Blvd. Exit off 280, SH: Sat. 10am-9pm, Sun. 11am-6pm, T: 70-8', F: $150. for 1 or 2, $135. ea. for 3 or more. CA Sports Card Shows, PO Box 992296, Redding, CA 96099. PH: 530-241-4063.

Mar 22 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Mar 23 CA, Bakersfield. Comic Book Convention, Doubletree Inn. 3100 Camino del Rio Ct., SH: 10am-5pm, T: 50, F: $50., A: $3., under 13 free. Scott M. Hudlow, 6312 Castlepoint St., Bakersfield, CA 93313. PH: 661-834-9183.

Mar 26 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

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Apr 25-27 CA, San Francisco. WonderCon, Moscone Center. WonderCon, PO Box 128458, San Diego, CA 92112.

Apr 26 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Apr 30 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 3 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 7 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 10 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 14 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 17 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 21 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 24 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 28 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

May 31 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 4 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 7 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Jun 8 CA, Sacramento. Comic Book & Collectible Show, Scottish Rite Ctr. 6151 H St., SH: 10am-4pm, T: 80-6' & 8', F: $50.-$60., A: $4. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-395-1107.

COLORADO

May 4 CO, Denver. MajestiCon Comic Books & Toy Convention, Hilton Tech Ctr. Hotel. SH: 10am-4pm, A: $6., $3. children. Cheryl, PH: 720-220-7300 or Monte, PH: 303-294-0146.

CONNECTICUT

Mar 14-16 CT, Trumbull. Comic Book Show, Westfield Shoppingtown. Merritt Pkwy. Rt. 15, exit 48, SH: mall hours, T: 40, F: $180., A: free. Mike Riccio Sports LLC, Mike Riccio, PO Box 162, Botsford, CT 06404. PH: 203-364-1209.

Mar 30 CT, East Hartford. Comic Convention, Elks Hall. 148 Roberts St., SH: 11am-5pm, F: $50., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., East Hartford, CT 06108. PH: 860-289-1208 (afternoons).

Apr 27 CT, East Hartford. Comic Convention, Elks Hall. 148 Roberts St., SH: 11am-5pm, F: $50., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., East Hartford, CT 06108. PH: 860-289-1208 (afternoons).

May 2-4 CT, Meriden. Collectorfest, Westfield Shoppingtown. I-691 exit 6, T: 60, SH: mall hours, A: free. Linda Thimell, 169 Elm St., Enfield, CT 06082. PH: 860-749-8702.

May 9-11 CT, Danbury. Triple Play Comic Book, Sports Memorabilia, Beanie Babies & Collectible Toy Show, Fair Mall. Rts. 84 & 7, SH: mall hrs., T: 75-8', F: $125.-$175. for 1, $340. for 2, $480. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

May 25 CT, East Hartford. Comic Convention, Elks Hall. 148 Roberts St., SH: 11am-5pm, F: $50., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., East Hartford, CT 06108. PH: 860-289-1208 (afternoons).

DELAWARE

Mar 23 DE, New Castle. NUR CON, NUR Temple Hall. Rt. 40 & 13 Split, SH: 9:30am-3:30pm, T: 60-8', F: $35. for 1, $25. ea. add'l., A: $2., ages 12 & under free. A to Z Promos., Bob Harper, 822 Trophy Way, Bear, DE 19701. PH: 302-438-0967 or 832-3066.

FLORIDA

Apr 6 FL, Orlando. Collectible Show, Radisson Barcello Hotel. 8444 International Dr., SH: 10am-5pm, A: $3. Charles Cerrito, PH: 954-419-9496 or 224-1162.

Jun 8 FL, Tampa. Comic Book & Toy Convention, Doubletree Hotel Tampa Westshore. 4500 W. Cypress St., SH: 10am-5pm, T: 80, F: $60., A: $3., ages 10 & under free. Tim Gordon, 6401 17th Ln. N., St. Petersburg, FL 33702. PH: 727-522-9032.

GEORGIA

Apr 11-13 GA, Atlanta. Comicon, Gwinnett Civic Center. PH: 770-623-3496.

ILLINOIS

Mar 23 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Mar 23 IL, Bolingbrook. SW Suburban Comic Book Convention, Holiday Inn. 205 Remington Ave., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Apr 4-6 IL, Lincolnwood. 3rd Annual Windy City Pulp & Paperback Conv., Radisson Hotel. 4500 W. Touhy Ave., T: 100, A: $10. per day or $20. for 3 days, ages 13 & under free. Windy City Pulp Show, Cat, PO Box 45495, Madison, WI 53744. PH: 608-241-3004.

Apr 6 IL, Bridgeview. Comic Books, NASCAR & More Show, Oremus Center. 1 blk. W. of Harlem Ave. at 79th St., SH: 9am-2pm, T: 65-8', F: $35. for 1, $60. for 2, A: $2. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Apr 12 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Apr 13 IL, Gurnee. Comic Book Convention, Holiday Inn. 6161 W. Grand Ave., SH: 10am-3pm, A: $2. Jim, PH: 847-336-9963.

Apr 27 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

May 10 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

May 18 IL, Springfield. Comic Book Convention, Signature Inn. 3090 Stevenson Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

May 25 IL, Orland Park. Comic Books, Cars, Toys & More Show, Civic Center. 147th & LaGrange Rd. (Rt. 45), SH: 9am-2pm, T: 80. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

May 31-Jun 1 IL, Rosemont. GLAMOURCON 31, Holiday Inn O'Hare. 5440 N. River Rd., SH: Sat. 11am-6pm, Sun. 12noon-5pm, A: $20. PH: 425-821-1760.

Jun 1 IL, Bridgeview. Comic Books, NASCAR & More Show, Oremus Center. 1 blk. W. of Harlem Ave. at 79th St., SH: 9am-2pm, T: 65-8', F: $35. for 1, $60. for 2, A: $2. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jun 8 IL, Summit. Comic Book Show, American Legion Hall. 6050 S. Harlem Ave., SH: 9am-3pm, T: 40-8', F: $25., A: $2., $1. with ad. Paul, PH: 708-430-8107.

INDIANA

Mar 22-23 IN, Elkhart. Comic Books & Collectibles Show, Pierre Moran Mall. 154 W. Hively Ave., T: 45, F: $65., A: free. Dave Brody, PO Box 724, South Bend, IN 46624. PH: 219-272-9198 or Ken Gaipa, PH: 219-389-9962.

Apr 12 IN, South Bend. Michiana Comicon, Holy Family Hall. Mayflower at Western, SH: 10am-4pm, T: 45-8', F: $40., A: $1. Jim Rossow, 53100 Poppy Rd., South Bend, IN 46628. PH: 574-232-8129.

Apr 26-27 IN, Elkhart. Comic Books & Collectible Show, Pierre Moran Mall. 154 W. Hively Ave., SH: Sat. 9am-9pm, Sun. 12noon-5pm, T: 45, A: free. Dave Brody, PO Box 724, South Bend, IN 46624. PH: 219-272-9198. or Ken Guipa, PH: 219-389-9962.

May 4 IN, Indianapolis. Comic Book & Collectibles Show, Holiday Inn East. 6990 E. 21st St., SH: 9:30am-3:30pm, T: 70-6', F: $70. for 1, $140. for 3, A: $3. Ash Comics & Shows, Andy Holzman, 1947 Bechtel Rd., Indianapolis, IN 46260. PH: 317-334-0173.

IOWA

Apr 5 IA, Des Moines. Comic Book Convention, Holiday Inn. 5000 Merle Hay Rd. (I-35 & I-80 at Merle Hay), SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

KANSAS

Mar 29-30 KS, Overland Park. Planet Comicon, Int'l. Trade Ctr. 115th & Metcalf, SH: Sat. 10am-5pm, Sun. 10am-4pm, T: 100, Planet Promotions, Chris Jackson, PO Box 25095, Overland Park, KS 66225. PH: 913-345-1069.

LOUISIANA

May 3-4 LA, Lake Charles. 13th Annual Contraband Days Comic Books, Cards & Collectibles Show, Civic Ctr. Exhibition Hall. I-10 & Lakeshore Dr., SH: Sat. 12noon-6pm, Sun. 12noon-5pm, T: 45-8', F: $75. for 1, $100. for 2, $125. for 3, A: free. Southern Sports Prod., Larry Lamartina, 500 Bonvue St., Lake Charles, LA 70605. PH: 337-474-3925 or 370-1977.

MAINE

Mar 30 ME, Portland. Comic Book & Toy Spectacular, Verrillos Convention Ctr. 155 Riverside St., SH: 10am-4pm, T: 60, A: $3., under 12 free. Monkey House Entertainment, David Cummings, PH: 978-388-6576.

MARYLAND

Mar 30 MD, Timonium. Comic Book & Non-Sports Card Show, Holiday Inn. 2004 Greenspring Dr., SH: 11am-4pm, A: $2.50, under 7 free. Fred Edeson, PH: 410-569-8357.

Apr 27 MD, Baltimore. Collectors Mart XXXIV Comic Book, Records & More Show, Pikesville Armory. 610 Reisterstown Rd. (I-695 exit 20), SH: 10am-4pm, T: 180, A: $5. Annapolis Mktg. Inc., 6506 Pyle Rd., Bethesda, MD 20817. PH/FAX: 301-320-6974.

May 4 MD, Laurel. Comic Book & Non-Sports Card Show, Best Western. 15101 Switzer Ln. (Exit 33B off I-95), SH: 11am-4pm, A: $2.50, under 7 free. Fred Edeson, PH: 410-569-8357.

MASSACHUSETTS

Mar 23 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., Rt. 123, SH: 10am-3pm, T: 59, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

Apr 13 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8', F: $95., A: $5. Monkey House Entertainment, David Cummings, PH: 978-388-6576.

May 4 MA, South Attleboro. Comic Book, Toys, Non-Sports Card & Collectable Show, Knights of Columbus. 304 Highland Ave., Rt. 123, SH: 10am-3pm, T: 59, A: $3., under 16 free. Harry Martin, 936 South St., Wrentham, MA 02093. PH: 508-384-8491.

Jun 8 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8', F: $95., A: $5. Monkey House Entertainment, David Cummings, PH: 978-388-6576.

MICHIGAN

Mar 12 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Mar 14-16 MI, Livonia. Sports Card, Comic Book, Coin, Collectible Show with Alan Trammell, Mall. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Mar 15 MI, Livonia. Encore Con, Elks #2246. 31117 Plymouth Rd., SH: 10am-4pm, T: 50-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Mar 19 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Mar 26 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Apr 2 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Apr 9 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Apr 11-13 MI, Livonia. Sports Card, Comic Book, Coin, Collectible Show with Alan Trammell, Mall. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Apr 16 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Apr 23 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Apr 27 MI, Livonia. X-Trava-Con, Knights of Columbus Hall. 19801 Farmington Rd. (bet. 7 Mile & 8 Mile Rds.), SH: 10am-4pm, T: 45-8', F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Apr 30 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

May 7 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

May 14 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

May 16-18 MI, Novi. Comic Con, Expo Center. SH: Fri. 1pm-8pm, Sat. 10am-7pm, Sun. 10am-5pm, A: $16. daily, $36. 3-day pass, $10. daily, $20. 3-day pass for ages 6-10, ages 5 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

May 21 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

May 28 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

Jun 4 MI, Roseville. Weekly Collectible Comic Book Show, Masonic Hall. Gratiot just N. of 11 Mile (696), SH: 9am-3pm, A: free. J&J Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

MISSOURI

Mar 15-16 MO, Kansas City. ComiCon 20th Anniversary Convention, KCI Expo Ctr. 11730 Ambassador Dr., F: $150.-$200., A: $6., under 7 free. PH: 816-220-3308 or 785-842-8064.

Mar 23 MO, Shrewsbury. Comic Book Show, Memorial Post Hall Unit 111. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Tony Gladish, 4253 Fatima Dr. #3, Saint Louis, MO 63123. PH: 314-544-2812.

Apr 26 MO, Chesterfield. Comic Book Convention, Hampton Inn & Stes. 5 McBride & Son Ctr. Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Apr 27 MO, Shrewsbury. Comic Book Show, Memorial Post Hall Unit 111. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Tony Gladish, 4253 Fatima Dr. #3, Saint Louis, MO 63123. PH: 314-544-2812.

Jun 8 MO, Shrewsbury. Comic Book Show, Memorial Post Hall Unit 111. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Tony Gladish, 4253 Fatima Dr. #3, Saint Louis, MO 63123. PH: 314-544-2812.

NEW HAMPSHIRE

Mar 23 NH, Portsmouth. Seacoast Comic Book & Sports Card Show, Yokens Convention Center. Rt. 1, SH: 9am-3pm, T: 110, F: $60., A:

$3., kids free. Chris Morse, 919 Lafayette Rd., Seabrook, NH 03874. PH: 603-474-2283 or 898-4151.

NEW JERSEY

Mar 23 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Mar 23 NJ, Bordentown. Comic Book & Collectibles Show, Armory. Rt. 206 off Exit 7 of NJ Tpke., SH: 9:30am-3:30pm, A: $2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Apr 4-6 NJ, Freehold. Triple Play Sports Card, Comic Book, Memorabilia & Collectible Toy Show, Raceway Mall. 3710 Rt. 9, SH: mall hrs., T: 100-8', F: $160.-$190. for 1, $300.-$360. for 2, $420.-$500. for 3, A: free. F&B Sport Cards Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Apr 6 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Apr 13 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232 Main Ave., SH: 10am-4pm, T: 30-6', F: $45., A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Apr 13 NJ, Bordentown. Comic Book & Collectibles Show, Armory. Rt. 206 off Exit 7 of NJ Tpke., SH: 9:30am-3:30pm, A: $2. EMCEE Conventions, PO Box 151, Hightstown, NJ 08520. PH: 609-448-7585.

Apr 27 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

May 2-4 NJ, Rockaway. Triple Play Comic Book, Sports Card, Memorabilia & Collectible Toy Show, Townsquare Mall. Rt. 80 & Mount Hope Ave., SH: mall hours, T: 65-8', F: $125.-$175. for 1, $340. for 2, $490. for 3, A: free. F&B Sport Cards, Inc., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

May 4 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

May 11 NJ, Clifton. Comic Book Expo, Community Recreation Ctr. 1232 Main Ave., SH: 10am-4pm, T: 30-6', F: $45., A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

May 16-18 NJ, Brunswick. Triple Play Comic Book, Sports Card, Memorabilia, & Collectible Toy Show, Brunswick Square Mall. 755 Hwy. 18, SH: mall hrs., T: 100-8', F: $185.-$520., A: free. F&B Promos., Ferdinand Parascandolo, 482 Retford Ave., Staten Island, NY 10312. PH: 718-967-9172 or 732-786-8810.

Jun 1 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

NEW YORK

Mar 16 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Apr 4-5 NY, New York City. Big Apple Comic Book, Art & Toy Convention, St. Paul Church. Columbus (9th) Ave. & 60th St., SH: 10am-6pm, A: $6. PH: 718-326-2713.

Apr 5 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $3. Gary Lyons, PH: 718-972-3872.

Apr 5-6 NY, Sayville. Comic Book & Collectible Show, Sunrise Mall. A: free. George Schultheis, 3589 Roanoke St., Seaford, NY 11783. PH: 516-804-0047.

Apr 6 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Apr 13 NY, Syracuse. Collectorsfest, State Fairgrounds-Horticultural Bldg. State Fair Blvd., Rt. 690 exit 7, SH: 10am-4pm, T: 250-8', A: $3., under 10 free. CNY Promos., 35 Hubbard St. Ste 1, Cortland, NY 13045. PH: 607-753-8580 (eves.).

Apr 27 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

May 3-4 NY, Sayville. Comic Book & Collectible Show, Sunrise Mall. A: free. George Schultheis, 3589 Roanoke St., Seaford, NY 11783. PH: 516-804-0047.

May 4 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

May 10 NY, Herkimer. Mighty Mini-Con, Cty. Community College. SH: 10am-5pm, A: $7., $3. child, under 7 free. PH: 315-895-8204.

May 18 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Jun 1 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Jun 7 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $3. Gary Lyons, PH: 718-972-3872.

NORTH CAROLINA

Mar 15-16 NC, Concord. Comic Book, Sports Card, Records, Toys, Coins & More Show, Carolina Mall. I-85 exit 158, SH: Sat. 10am-9pm, Sun. 1pm-6pm, T: 50, F: $50., A: free. Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-1029 or 291-9512.

Mar 21-23 NC, Monroe. Comic Book, Sports Card, Records, Toys, Coins & More Show, Mall. Hwy. 74, SH: Fri.-Sat. 10am-9pm, Sun. 1pm-6pm, T: 50, F: $60., A: free. Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-1029 or 291-9512.

Mar 28-30 NC, Hickory. Comic Book, Sports Card, Records, Toys, Beanie Babies & More Show, Valley Hills Mall. I-40 exit 126, SH: Fri.-Sat. 10am-9pm, Sun. 1pm-6pm, T: 80, F: $50.-$75., A: free. Mike Dentino, 820 15th Ave. Cir. SE, Hickory, NC 28602. PH: 828-328-1029 or 291-9512.

Apr 6 NC, Raleigh. Comix Con, Clarion Hotel. 4501 Creedmoor Rd., SH: 10am-4pm, T: 23-6', F: $70., A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-844-1758.

May 10 NC, Cornelius. Comic Book & Sports Card Show, Best Western-Lake Norman. 19608 Liverpool Pkwy., I-77 exit 28, SH: 10am-4pm, T: 25, F: $40., A: $1. Jeff Chambers, PH 704-660-8078 or Rick Fortenberry, PH: 704-424-3453.

Jun 7 NC, Cornelius. Comic Book & Sports Card Show, Best Western-Lake Norman. 19608 Liverpool Pkwy., I-77 exit 28, SH: 10am-4pm, T: 25, F: $40., A: $1. Jeff Chambers, PH 704-660-8078 or Rick Fortenberry, PH: 704-424-3453.

OHIO

Mar 14-16 OH, Independence. Colossal Convention, Holiday Inn Select. 6001 Rockside Rd., SH: Fri. 12noon-12midnight, Sat. 10am-12midnight, Sun. 10am-5pm. Will Kovach, PO Box 18, Farrell, PA 16121. PH: 724-347-1427.

Apr 5 OH, Columbus. Exhibit of Small Press, Rhodes Ctr.-OH Expo Ctr. SH: 10am-6pm, A: $4. Back Porch Comics, PO Box 20550, Columbus, OH 43220.

Apr 13 OH, Mansfield. Comic Books, Toys & Collectibles Show, Richland Co. Fairgrounds. Trimble Rd. Exit off US Rt. 30, SH: 10am-4pm, T: 140-160. Kevin Spore, PO Box 3603, Mansfield, OH 44907. PH: 419-756-3904 after 4pm or Tim Babcock, PH: 419-884-3253.

May 4 OH, Canton. Comic Book Convention, 4 Points Sheraton Hotel. I-77 exit 109 (Everhard Rd.), SH: 10am-4pm, T: 28-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Jun 8 OH, Cleveland. Comic Con, Knights Party Center. KOC Hall, 29101 Euclid Ave. (.5 mi. E. of I-90 & Exit 186), SH: 10am-4pm, T: 32-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

OKLAHOMA

Apr 5-6 OK, Oklahoma City. Bing Hampton Comic Book & Sports Card Show, State Fairgrounds-Kitchens of America Bldg. SH: Sat. 10am-6pm, Sun. 12noon-5pm, T: 88-8', F: $100. for 1, $180. for 2. $250. for 3, $320. for 4, A: $3., $2. with coupon. April Sherry, 5601 NW 72nd St. #124, Oklahoma City, OK 73132. PH: 405-722-8001 or 682-5711.

PENNSYLVANIA

Mar 16 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave. (I-95 exit 19 or I-76 exit 350), SH: 10am-4pm, T: 50-6', F: $70. for 1, $135. for 2, A: $3. Derek Woywood, PO Box 313, Clementon, NJ 08021. PH: 856-782-0817.

Mar 23 PA, Harrisburg. Comic Con, Holiday Inn & Conf. Ctr. I-83 Exit 40A or PA Tpke. Exit 18, SH: 10am-4pm. Janet Edwards, 2012 Kensington St., Harrisburg, PA 17104. PH: 717-234-2069.

Apr 5 PA, Allentown. Lehigh Valley Comic Con, Schnecksville Fire Co. 4550 Old Packerhouse Rd., SH: 10am-4pm, T: 60-8', F: $60. for 1st, $50. for 2nd, $40. for 3rd, A: $3., 12 & under free. Lance Hawk, 1290 Vermont Ave., Allentown, PA 18103. PH: 610-797-3357.

Apr 13 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave. (I-95 exit 19 or I-76 exit 350), SH: 10am-4pm, T: 50-6', F: $70. for 1, $135. for 2, A: $3. Derek Woywood, PO Box 313, Clementon, NJ 08021. PH: 856-782-0817.

Apr 25-27 PA, Monroeville-Pittsburgh. Comicon's Comic Book & Horror Show, Expomart, 105 Mall Blvd. (PA Tpke. exit 6), SH: Sat. 10am-5pm, Sun. 10am-6pm, F: $200., A: $12. Michael & Renee George, 1002 Graham Ave., Windber, PA 15963. PH: 814-467-4116 or 467-4416.

May 2-3 PA. Hershey. Comicon Comic Book & Toy Convention, Cocoaplex Cinema. 1150 Cocoa Ave., SH: Fri. 12noon-9pm, Sat. 10am-9pm, A: $5.25 before 6pm, $7.25 after 6pm, $4.75 srs. & under 12. Hershey Comicon, PO Box 855, Hanover, PA 17331. PH: 717-632-2878.

May 30-Jun 1 PA, Philadelphia. Wizard World, Convention Ctr. Brenda Cook, PH: 845-268-8068.

TENNESSEE

Mar 29 TN, Memphis. Comic Book Show, Holiday Inn. 2490 Mt. Moriah Rd., SH: 10am-3pm, T: 36-6', F: $40., A: $3., 10 & under free. Leroy Harper, PO Box 63, Clinton, KY 42031. PH: 270-653-5118.

Mar 30 TN, Nashville. Comic Book Show, Days Inn Airport. Briley Pkwy. at I-40, SH: 9am-4pm, A: $3. Outer Limits Comics, PH: 615-855-1500.

Apr 12 TN, Martin. Comic Book, Sports Cards & Coins Show, Vincent Implements-John Deere Bldg. Hwy. 45 E., T: 20, F: $25. Charlie Glover, 509 Olney St., Martin, TN 38237. PH: 731-587-4094.

Apr 27 TN, Knoxville. Comic Con, Holiday Inn. Cedar Bluff Rd., SH: 10am-4pm, T: 40-6', A: $2. SSR77 Promo., Steve, PH: 865-454-5532.

May 31-Jun 1 TN, Knoxville. Antique & Collectible Comic Book, Toy, Doll & Train Show, Merchants I-75 Expo Ctr. SH: Sat. 9am-5:30pm, Sun. 10am-4pm, T: 400, A: $5. Adventure Con, 1623 Montvale Rd., Maryville, TN 37803. PH: 865-984-4476.

TEXAS

Mar 20-23 TX, College Station. AggieCon 34, Texas A&M Univ.-Memorial Student Ctr. F: $75. PH: 979-845-1515.

Mar 29-30 TX, Houston. Lone Star Shows. PH: 936-560-0372.

Apr 5 TX, San Antonio-Live Oak. Sports Card, Comic Book & Toy Show, Civic Center. Pat Booker Rd., I-35 & Hwy. 1604, SH: 9am-5pm, T: 100-8', F: $40., A: $2., under 13 free. Eckman's Books & Collectibles, Dale E. Eckman, 8050 Pioneer Oak, Converse, TX 78109. PH: 210-945-0003.

Apr 5-6 TX, Dallas. Comic Con, Richardson Civic Ctr. PH: 972-420-8639.

Apr 6 TX, Killeen. Comic Book, Sports Card & Toy Show, Howard Johnson Inn. 803 E. Central TX Expy., SH: 10am-5pm, T: 50-6', F: $40., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682 or 771-4238.

May 2-4 TX, Houston. Lone Star Shows. PH: 936-560-0372.

May 4 TX, Killeen. Comic Book, Sports Card & Toy Show, Howard Johnson Inn. 803 E. Central TX Expy., SH: 10am-5pm, T: 50-6', F: $40., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682 or 771-4238.

May 30-Jun 1 TX, Dallas. A-KON 14, Hyatt-Regency Hotel at DFW Airport. F: $32. weekend membership, $15. ages 5-12, under 5 free. Phoenix Entertainment, 3352 Broadway Blvd. #470, Garland, TX 75043.

Jun 1 TX, Killeen. Comic Book, Sports Card & Toy Show, Howard Johnson Inn. 803 E. Central TX Expy., SH: 10am-5pm, T: 50-6', F: $40., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-760-8682 or 771-4238.

VIRGINIA

Mar 16 VA, Charlottsville. Comic Book, Non-Sports Card & Collectibles Show, Holiday Inn-University Area. 1901 Emmet St., SH: 10am-4pm, T: 40-6', F: $60., A: $3. Scott Deane, 13137 Albano Rd., Barboursville, VA 22923. PH: 540-832-3336.

Mar 28-30 VA, Newport News. Sports Cards, Comic Book & Toy Show, Patrick Henry Mall. Jefferson Ave., SH: Fri. & Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

Apr 4-6 VA, Christiansburg. Sports Cards, Comic Book & Toy Show, New River Mall. SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

Apr 6 VA, Tysons Corner-McLean. CapiCons.com Comic Book, Sports Card & Toy Show, Westpark Hotel. 8401 Westpark Dr., SH: 10am-4pm, T: 80-6', F: $95. for 1st, $90. for 2nd, $85. ea. add'l., A: $3., under 5 free. Jeff Rocen, 906 S. Kenwood Ave., Baltimore, MD 21224. PH: 703-912-1993 or 800-222-2057.

May 4 2003 VA, Richmond. CCCC Spring Show, Holiday Inn Crossroads. 2000 Staples Mill Rd., SH: 10am-4pm, T: 34-6', F: $60., A: $2. Chesterfield Comic Collectors, Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23832. PH: 804-796-4903 or 274-7388.

May 30-Jun 1 VA, Newport News. Sports Cards, Comic Book & Toy Show, Patrick Henry Mall. Jefferson Ave., SH: Fri. & Sat. 10am-9pm, Sun. 12:30pm-5:30pm, T: 40-8', A: free. Space Travelers Comics & Promos., Tom, PO Box 1446, Harrisonburg, VA 22803. PH: 540-432-6771.

WASHINGTON

Mar 23 WA, Seattle. ComiCard Convention, Seattle Ctr. NW Rooms. 101 Republican St., SH: 10am-5pm, T: 90-8', F: $80., A: $5. Steve Miner, PO Box 55853, Seattle, WA 98155. PH: 425-774-1781.

WISCONSIN

Apr 6 WI, West Allis. Comic Book Convention, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm. Clayton Dietl, PH: 414-328-3675.

Jun 1 WI, West Allis. Comic Book Convention, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm. Clayton Dietl, PH: 414-328-3675.

FOREIGN

Apr 18-21 2003 ENGLAND, London. Gen Con Europe. PH: 800-529-EXPO (3976).PH: 800-529-EXPO (3976).

These events listings contain all the upcoming convention information we have received by presstime. If a state or a show is not listed in this calendar, it is because we received no show listings for that state or specific event. If you are planning to attend a show some distance from your home, we advise you to call the show's promoter for any last-minute changes and information.

***Attention show promoters:* Please check your listings and send any additions, corrections, and future listings to: *CBG* Convention Calendar, Attn: Mary McCarville, 700 E. State St., Iola, WI 54990. You can also fax them to Mary's attention at (715) 445-4087. *Please note:* This is a *free* service.**

Comics Convention Listing Form

Comics Buyer's Guide Convention Calendar, 700 East State Street, Iola, WI 54990-0001

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Show Dates _____
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Number Of Tables _____
Size And Cost Of Tables _____
Admission Price _____
Promoter (Group Conducting Show) _____
Contact Name _____
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City _____
State, Zip _____
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Second Contact Phone _____

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2110 Rimrock Road, Madison, WI. Off 12/18 Madison Beltline
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BY PHONE: **Call 1-800-942-0673,** 7am-8pm M-F. Saturday: 8am-2pm. Please have your credit card number and expiration date ready.

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4015 Distributors
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4025 Employment - Position Open
4026 Employment - Position Wanted
4030 Fan / Collector Clubs
4040 Writers, For Hire
4041 Writers, Wanted
4050 Small Press, For Sale
4051 Small Press, Wanted

PERSONALS
4005 Personals

COMICS
4100 Archie, For Sale
4101 Archie, Wanted
4110 Black & White, For Sale
4111 Black & White, Wanted
4120 Classic, For Sale
4121 Classic, Wanted
4122 Comic Collections, For Sale
4123 Comic Collections, Wanted
4124 Comics Related, Employment
4125 Comics Shows/Events
4126 Comic Supplies
4128 Dark Horse, For Sale / Wanted
4130 DC, For Sale
4131 DC, Wanted
4140 Dell / Gold Key / Whitman, For Sale
4141 Dell / Gold Key / Whitman, Wanted
4150 Disney, For Sale
4151 Disney, Wanted
4156 Distributors
4160 EC, For Sale
4161 EC, Wanted
4170 Fawcett, For Sale
4171 Fawcett, Wanted
4180 Foreign, For Sale
4181 Foreign, Wanted
4185 Graded Comics, For Sale
4186 Graded Comics, Wanted
4190 Harvey, For Sale
4191 Harvey, Wanted
4200 Humor / Funny Animals, For Sale
4201 Humor / Funny Animals, Wanted
4204 Image, For Sale / Wanted
4207 Malibu, For Sale / Wanted
4210 Marvel / Timely, For Sale
4211 Marvel / Timely, Wanted
4215 Platinum Age, For Sale
4216 Platinum Age, Wanted
4220 Science Fiction / Horror, For Sale
4221 Science Fiction / Horror, Wanted
4240 Underground, For Sale
4241 Underground, Wanted
4250 Independents, For Sale
4251 Independents, Wanted
4255 Valiant / Voyager, For Sale / Wanted
4260 Westerns, For Sale
4261 Westerns, Wanted
4300 Golden Age, For Sale
4301 Golden Age, Wanted
4310 Silver Age, For Sale
4311 Silver Age, Wanted
4320 General Comics, For Sale
4321 General Comics, Wanted

MISCELLANEOUS
4400 Original Art, For Sale
4401 Original Art, Wanted
4405 Sketch Books
4410 Big Little Books, For Sale
4411 Big Little Books, Wanted
4420 Books - General, For Sale
4421 Books - General, Wanted
4422 Collectible Card Games, For Sale
4423 Collectible Card Games, Wanted
4424 Computer Software / Supplies, For Sale
4425 Computer Software / Supplies, Wanted
4430 Paperbacks, For Sale
4431 Paperbacks, Wanted
4440 Pulps, For Sale
4441 Pulps, Wanted
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
4610 Portfolios / Posters, For Sale
4511 Portfolios / Posters, Wanted
4630 Trading Cards, For Sale
4631 Trading Cards, Wanted
4650 Oldtime Radio, For Sale
4651 Oldtime Radio, Wanted
4660 Miscellaneous, For Sale
4661 Miscellaneous, Wanted
4700 Novelties / Toys / Games, For Sale
4701 Novelties / Toys / Games, Wanted
4710 Role - Playing Games
4720 Video Games, For Sale
4721 Video Games, Wanted
4800 Fanzines, For Sale
4801 Fanzines, Wanted
4900 Newspaper Strips, For Sale
4901 Newspaper Strips, Wanted
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FREELANCERS
Work-for-hire writers, pencillers, inkers, letterers, designers, colorists, painters wanted for various publishing projects. Small and larger projects available for the right talent.
We need you for our projects We are not looking for new projects at this time.
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4050 SMALL PRESS FOR SALE

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FREE SCOOTERGIRLS! Free Scootergirl pictures with every purchase of Scooterman Comics. Come see our products on EBay.com. Scooterman.TV or Scootergirl.com.

JAM COMIC fun for all ages! Watusi the Talking Dog #1, 16 pg digest, $1 ppd. Dale Martin, PO Box 442612, Lawrence, KS 66044.

GEORGE PEREZ newsletter #1, and 2, $10 for both, Save $3, both autographed. Tony Lorenz, 8906 Railford Ct, Tampa, FL 33615, E-mail: tlorenz101@aol.com

Y'MISS GROUNDHOG Day this year? Catch up by reading Groundhog Files by Wehrle, author of Cauliflower Catnip - free preview online - http://www.groundhog-comic-ebook.com

4051 SMALL PRESS WANTED

WANTED: ALAN Moore short story comics, including: 'It's Dark In London', 'Hungry is the Heart', 'Raw Magazine #3', 'Bowing Machine' story, Slow Death Comics: 'Cold Snap'. Reply to Checker BPG at E-mail: checkercom@aol.com

WANTED: EMPLOYMENT! Pencils, inks, letters, colors by hand (no cheating with computers), 20-year comics veteran. Write: Artist, PO Box 229, Island Hts., NJ 08732.

FANS! WRITERS! Artists! Expose yourselves! Legends APA is looking for new people! Details, write to: Mike Norton, 5043A Defford Place, Eaglevile, PA 19403, or E-mail: miraclo@hotmail.com

4110 BLACK & WHITE, FOR SALE

IRON TARANTULA awaits! Beware his sting! 24 b/w pages, color cover, signed by artist! $3 postpaid: Feduniewicz, Box 1016, Is.Hts., NJ 08732. Get yours now!

4120 CLASSIC, FOR SALE

STORY OF Robin Hood F/F+ classic comics giveaway. Robin Hood Flour Company (rare) $650. More Gold. D. Puff, 500 Walton Dr., Cheektowaga, NY 14225. 716-834-0996.

4122 COMIC COLLECTIONS FOR SALE

PRIVATE COLLECTOR: Selling collection of 2,000 plus older comic books. Great selection, great buy. 276-694-5279.

ANYONE NEED comics? Comic collection (mostly 60's and 70's Marvels, many DC, others) for sale in lots. All books individually graded. First and second series Star Wars cards too! For current list e-mail Ben: whats0second@aol.com (that's a zero in 'on')

3300 COMICS Marvel DC Goldkey Image $5,000 O/B/O, 60's thru 90's, from VG thru NM, Avg FN, e-mail for complete info: kmedvetz@email.msn.com

COMICS OVER 5,000 1960s-present. Amazing Spider-Man, Batman, Justice League of America, Action, Superman. Very nice collection. Donald Carden, 4322 Wilson St, Columbus, GA 31907, 706-569-8970.

MARVEL SILVER! Send SASE (two stamps): KF-MS, Box 1016, Is.Hts., NJ 08732. New 2003 listings! Choice amazing Spiderman, X-Men, Silver Surfer, more! Request list F.

MARVEL MASTERWORKS mint one 22 missing 5, 17, 20 asking $1,000. 718-815-0167.

IT'S BA-ACK! I finally finished writing my new sales/trade list. Comics, cards, books and more. Good prices! Jay Singer, 1145 47th, Brooklyn, NY 11219.

10¢ COMICS 100 asst DC, Marvel, others. $10 plus $6 psotage in USA. Nice cond $16 total. Bob Ranken, 25012 Wiley, Newhall, CA 91321.

4123 COMIC COLLECTIONS WANTED

BUYING MAD-MAN Looking to buy comics from 1930's to 1977. Big collections and small. Paying cash for your comics and magazines. Call us at 443-831-2761.

SERIOUSLY BUYING Golden Age to bronze. Character toys too! Monumental Collectibles, PO Box 287, Westminster, MD 21158. 410-848-0275. Http://www.monumentalcollectibles.com

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NEW YORK City comic book museum seeks donated comic book collections for educational programs and redistribution to charitable organizations. Contact nyccbm@hotmail.com or http://www.nyccpm.org

4130 DC, FOR SALE

RARE O'NEIL! Novel version of Denny O'Neil's 'Kung Fu Fighter'! 1974 Award Books' Dragon's Fists: Master of Kung Fu Richard Dragon. E-mail: mvscreen@sbcglobal.net

DC COMICS presents N-mint 36, 45, 52, 59, 61, 83, $1 ea. Cosmic Boy 1-2, $1 ea. Postage $2. Kuzner, 1806 W4th St, Dunellen, NJ 08812.

HOUSE OF Secrets #92 F $140. Showcase #22 VG $550. Showcase #34 F $350. 609-954-7544. Hellwege, 245 Sherwood Ave., Trenton, NJ 08619.

NEW TEEN Titans (1980 series) 1-59, annuals 1-3 (1984 series) 1-32 annuals 1, 2 Tales of the Titans mini 1-4. All for $75. Mike 248-253-0982 est. E-mail: michaelekrupp@yahoo.com

LEGION COMPLETE set includes #1-70 plus annuals 1-5 nm condition, all for $65. Mike 248-253-0982, est, E-mail: michaelekrupp@yahoo.com

BRAVE AND Bold 95 fine $6, 98 fine $6, 101 $5, FN 102 fine $6. LB Smith, Box 664, Plover, WI 54467.

4131 DC, WANTED

RUDOLPH THE Red Nosed Reindeer comics and tabloids. Affordable, intact reading copies. Frank Battaglia, 418 South Broad St, Ridgewood, NJ 07450 or E-mail: frankbat@cybernet.net

WANTED: NEAR mint copies of bronze age key books. Paying high prices for key books. Call Craig 412-422-8215.

HARDWARE #51 Static #46 & 47, X-O Manowar #5,64, 65, Infinity Inc, #17, 18, 19, 40. Annual #2 Shi: black, white, + red #3. Thunda #1. 603-749-1648.

INFINITY INC #17, 18, 19, 40. Annual #2, Static #46 +47, Hardware #51, Shi: black, white, + red #3. Thunda #1, X-O Manowar #5, 64, 65. 603-749-1643.

4140 DELL/GOLD KEY/WHITMAN FOR SALE

PHANTOM 1 G $12.50, 3 F/VF $22.50, 3 F $12.50, 9 F $12.50, 11 VG/F $6, 15 VF $25. Jim Forte 800-594-3837, http://grt.com

4141 DELL/GOLD KEY/WHITMAN WANTED

COLLECTOR BUYING Little LuLu and Tubby comics. Both High grade and cheap, low grade reading copies. Call Mark 415-667-5464 or e-mail: leeboy2@aol.com

WANTED: MAD Monster party (Dell) also, Banana Splits and Bugaloos comics all issues. Will pay top dollar. Dana 206-285-5191 leave message Pacific.

4151 DISNEY, WANTED

MICKEY MOUSE wanted good condition 31, 34, 36-39, 42, 45, 47-49, 54-59, 62-66, 68, 70, 71-73, 76-96, 98, 100, 103; 104, 106-116, 118, 132. Florio, 157 E. Church St., Bergenfield, NJ 07621-1831.

4161 EC, WANTED

COLLECTOR WANTS high grade EC Comics and original art especially covers/stories by Craig or Wood. Will buy entire collections. Jim Halperin 214-252-4255, e-mail: jim@heritagecoin.com

MAD MAGAZINES: #56, #226, #231, #258, #265-268, #74, #278, #283-287, #290-292, #294-305, #309-373, #376-422. Gene Gallatin, 14660 Oxnard, Van Nuys, CA 91411, E-mail: wolverweb@hotmail.com

4190 HARVEY, FOR SALE

ARCHIE'S PALS and Gals #1 issue, Fine, will accept best offer in 2 weeks. Timothy Hart, PO Box 610, North Concord, VT 05858. 802-892-7784.

4200 HUMOR/FUNNY ANIMALS FOR SALE

DENNIS TUCKER'S Tales From Birdbun Theatre. Anarcho-progressive gender bending social humor, 48 pages, $3.95 psotpaid. Miguel Ortiz, 2221 Peachtree Road #D-213, Atlanta, GA 30309-1148.

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4210 MARVEL/TIMELY, FOR SALE

CERTIFIED COMICS! Special order! Simply call 989-249-1754 or visit biccomix.com and send your want list. 9.8 grades for 70's-80's comics. Free quotes. Most $39.95. Back Issue Comix, 3608 Frandor, Saginaw, MI 48603.

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MANTHING 1-22 VF- $60 all. Conan #1 fine $55. L.B. Smith, Box 664, Plover, WI 54467.

DAREDEVIL #181 FN $20; #90 183, 184, $5 each; all 4 for $30 plus postage. Bill Hogan, 30W080 Greenbrook, Warrenville, IL 60555, 630-393-2922.

GIANT-SIZE X-Men #1, CGC 7.5 (VF-), off-white pages. Major Key Bronze Age book. $500 includes shipping, call Craig 412-422-8215.

75¢ COMICS, Marvel titles from 90's, Superhero, 2099, X-titles, Ren/Stimpy, Spider-Man, Darkhawk, bagged. Send LSASE, lists. Sam Scruggs, 9002 Hare Ave, Jacksonville, FL 32211.

INC HULK #5 good $100. Inc Hulk #181 good, needs stamp, $60. LB Smith, Box 664, Plover, WI 94467.

CHAMBER OF Chills 1-24 most are very fine $45, other Marvel monster comics, free list. Ken Kooistra, 250 Laureen Rd, Schwenksville, PA 19473.

CLASSIC X-MEN #1-76, most issues nm, all for only $40. Mike 248-253-0982 EST, or E-mail: michaelekrupp@yahoo.com

CHAMBER OF Chills 1-24 most are very fine $45 other Marvel Monster comics, free list. Ken Kooistra, 250 Laureen Rd, Schwenksville, PA 19473.

4211 MARVEL/TIMELY, WANTED

FANTASTIC FOUR 1, Incredible Hulk 1, Avengers 1-4, wanted in lower grade. Paying serious money. Other early Marvels wanted in most grades. Rick 607-648-4025.

WANTED: NEAR mint copies of Bronze age keys. Paying high prices for key books. Call Craig 412-422-8215. Thank you.

4220 SCIENCE FICTION/HORROR FOR SALE

'SON OF Frankenstein', 3 page pictorial, Karloff, Rathbone, Lugosi, Atwill, Look, 1939 (coupon missing) $18 postpaid. Gordon Sclar, 5010 Lakeview Drive, Fayetteville, NY 13066, 315-637-8549.

4221 SCIENCE FICTION/HORROR WANTED

WANTED: BLACK Cat Mystery 42, 43, 45, 48, 49, 50 fine or better. Allen 252-633-9533. Call anytime leave a message!

WANTED: TOMB of Terror 16 fine or better. Allen 252-633-9533. Call anytime leave a message!

4240 UNDERGROUND, FOR SALE

CARNAL/DEMI Comix! Sexy, fantasys, free catalog w/100+ items. Demi 6, Strange Bedfellows 2, Felicia 48 ppgs - $5.95. Adults only! Opus Graphics, PO Box 2068, Scottsdale, AZ 85252.

4250 INDEPENDENTS, FOR SALE

CEREBUS BACK issue sale. Only 75 cents each, hundreds to choose from. Free shipping on orders over $25! E-mail: dpbanks@earthlink.net for details.

100 DIFFERENT, Dark Horse, Image, etc. High cover 1980's, 1990's $20 postpaid. Eloy Barrios, 6125 Temple City Blvd., Temple City, CA 91780. 626-286-8638.

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STICKBOY #1(NM), $4. Zippy 2-6VFNM+ $3 ea. Eclipse magazine #1 (Starlin, PC Russell 1st MS Tree), FVF $2.75. #6(Gulacy) VFNM $2.50. Cruel World #1VFNM $2. Dan 803-892-6495, E-mail: tuppenny803@hotmail.com

LOVE AND Rockets #4 VFNM $4. 15, 16, 17, 18, 19, 20, 22, 24, 31, 38, 41, 42, all VFNM, $2.75 ea. 44 FN $1.75. Dan 803-892-6495, E-mail: tuppenny803@hotmail.com

PSYCHO COMICS #2 (1982) Daniel Clowes Cur/Art would be VF but cover smudges, $4. Unsupervised Existence #3 FN $1. American Primitive $1.75. Weirdo #1 VF $10. Dan 803-892-6495, E-mail: tuppenny803@hotmail.com

NEAT STUFF (Bagge) #3, 5-15 VFNM $3.50 ea. 3, 5, 4 VG/F $1.75 ea. Drawn & Quarterly 1, 2, $2 ea VFNM. Dan 803-892-6495, E-mail: tuppenny803@hotmail.com

AREA 88 Manga (Eclipse/V13) #1 $2; #2-42 $1 each; $5 postage, 2 stamps; SASE for full list. Tom Hegeman, 35 Church, Oneonta, NY 13820.

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GENE AUTRY, Roy Rogers (Golden Age) Westerns wanted buy at 50% of guide. Silvestri, 13550 Del Monte Dr., Seal Beach, CA 90740. Email: mrwcomics@aol.com

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'FLASH GORDON'S Trip to Mars' (serial) pictorials parts 2, 3. Look Magazines March, April 1938, $22 each postpaid. Gordon Sclar, 5010 Lakeview, Fayetteville, NY 13066.

WONDER WOMAN 31 F+ $145. Price negotiable. Mark Drummond, 1302 North 49th Street Apt 10, Omaha, NE 68132. 402-553-5804 after 7pm.

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ARCHIE #1 and Pep comics #22 wanted in any grade! Will pay above guide! Jeff Marks, 9744 Dee Road #417, Des Plaines, IL 60016. 847-296-9646.

COMIC COMICS #10. Gene Gallatin, 14660 Oxnard St, Van Nuys, CA 91411. E-mail: wolverweb@hotmail.com

RED RYDER, Flash, Green Lantern, Green Hornet, Worlds Finest, Capt. America, Batman, Superman, Wings, Fight, Ranger, others. William Giles, Box 271, Keithville, LA 41047. 318-925-6654.

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ASM #97 VF $67.50, #23 F/F+ $210, #25 VF $255, #122 F $65, #35 F/F+ $72.50, #37 F+ $90. Scans available. cctami@msn.com or 904-447-4181.

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What might have been

There is speculation that Republic planned to make serials of Fawcett heroes Mr. Scarlet and Bulletman. The *Scarlet* script may have been turned into *Captain America* when Timely gave it the rights to the character, since Scarlet was a crusading district attorney. *King of the Rocketmen* may also have started as *Bulletman*.

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- Mike Curtis

ADVERTISERS' INDEX

A
Acid Colors 24
Acme Comics & Collectibles 42
All Star Auctions 46
Archie Comic Publishing 24
Arlt, Martin 47
Arneson Auction Service 51
Atlas Comics & Collectibles 49

B
Bags Unlimited 7, 59
Bill Cole Enterprises, Inc. 3, 43
Book Palace 43
Bubnis, Bernard 47

C
CCC Promotions 49
Central Park Media 24
CGC 42
Claypool Comics 19
Collectibles Insurance Agency 41
Comic Conservation 43
Comic Heaven 43
Comiclink.com 48
Comics & Fun 26, 27
Comics Buyer's Guide 24, 42, 43, 47, 48, 49, 51, 53, 55, 56
Corey Nelson 46
Crazy Ed's Comics 43
Crossgen Comics 24

D
DC Comics 24
Diamond Comic Distributors 60
Discount Comics 43
Dragon Con 49
Dynamic Forces, Inc. 43

E
E. Gerber Products 11
Epoch 19
Eschenberg, Conrad 54

F
Frazier, Richard 25

G
Gabri-El, Will 54
Gary Dolgoff Comics 46
Geissman, Grant 48
Giles, B.T. & W.D. 47
Golden Age Comics & Games 43
Graham Crackers Comics 42
Graphic Collectibles 54
Graphitti Designs 5

H
Halegua, Richard 48, 54
Heavy Metal Magazine 43
Heritage Capital Crp 48
High Quality Comics 42

J
J & S Comics 39

K
KP Adv Promotion 52

L
Los Angeles Comic Book Show 49

M
Manga Entertainment Co., Inc. 24
Mark 1 Comics 48
Markin, Timothy & Mary 46
Mastronet, Inc. 41
Mile High Comics, Inc. 33
Morgan Printing, Inc. 24
Motor City Comic Con 49
Moy, Albert 54

N
NBM Publishing Company 23
Nielsen, Leon 47, 48
Nuff Said Collectibles 43

O
Opus Graphics 47

P
Pacific Comic Exchange 48
Post Development Corporation 53

R
Redbeard's Book Den 42
Rosenberg, Marnin 43
Russo, Stephen 43

S
Sharpe, Jeff 54
Silver Age Comics 43
Studio Daedalus 54

T
That's Entertainment 46
Tomorrow's Treasures 47
TRH Gallery 54

W
Weist, Jerry 25, 35
Westfield Company 43
Wildpig Comics II 47
Wonder Con 15

X
X Concepts, LLC 2

Y
Yee, Harley 42

Z
Zolli, Jr., Philip 43

Retailer Directory 45
Web Directory 38

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4210 Marvel / Timely, For Sale
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4240 Underground, For Sale
4241 Underground, Wanted
4250 Independents, For Sale
4251 Independents, Wanted
4255 Valiant / Voyager, For Sale / Wanted
4260 Westerns, For Sale
4261 Westerns, Wanted
4300 Golden Age, For Sale
4301 Golden Age, Wanted
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4430 Paperbacks, For Sale
4431 Paperbacks, Wanted
4440 Pulps, For Sale
4441 Pulps, Wanted
4450 Magazines, For Sale
4451 Magazines, Wanted
4452 Science Fiction, For Sale
4453 Science Fiction, Wanted
4600 Reprints, For Sale
4601 Reprints, Wanted
4605 Phone Cards, For Sale
4606 Phone Cards, Wanted
4610 Portfolios / Posters, For Sale
4611 Portfolios / Posters, Wanted
4630 Trading Cards, For Sale
4631 Trading Cards, Wanted
4650 Oldtime Radio, For Sale
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DAVID (from Page 58)

Colin Farrell as Bullseye. He's not in the film all that much. His taste in body scarring is questionable. And, if you're going to sit next to him on a plane, shut the hell up if you know what's good for you. But, man, when he's on screen, you can't take your eyes off him. As enjoyable as the others are, Farrell is one of only two people in the film who take their comic-book personas and kick them up to a whole 'nother motion-picture level. The other is ...

Joe Pantoliano as Ben Urich. Serving the same purpose as Alexander Knox in Batman, the difference being that Urich is a great character, Pantoliano is more watchable than Robert Wuhl, and, if this leads to a half-hour sitcom for Pantoliano, it's just *got* to be better than *Arliss.*

The mood. *Daredevil* is unafraid to be the anti-*Spider-Man.* It's dark, grim, intense. The biggest gripe I keep hearing is that Daredevil kills a rapist early on. First, DD doesn't kill him. He just doesn't save him from being run over by a subway. Nevertheless, "Daredevil doesn't kill," is the mantra I keep hearing from annoyed fans and pros alike.

Here's the problem: In the Frank Miller run, Daredevil started out as an incorruptible hero who doesn't kill. But, in his final confrontation with Bullseye, what does he do?

Because of what Bullseye did to Elektra, he allows him to fall to his death. That Bullseye doesn't die is happenstance. He could just as easily have done so as far as DD was concerned.

The thing is: Characters require character arcs. In the Miller story, DD's arc was a bit of a sour one: From stainless hero to guy-who-dropped-Bullseye. It was powerful and shocking, because Marvel had had years to establish DD as someone Who Would Never Do That. So, when he did, it gave you a feeling of just how ticked off with Bullseye he was and how much Bullseye had gotten to him.

There are certainly movies where the hero starts out heroic and ends up as bad, or worse, than that which he once fought against. *L.A. Confidential* comes to mind. So does *The Untouchables.* It can be done. It can be done very powerfully. But writer-director Mark Steven Johnson apparently decided it was too much of a downer to have Daredevil corrupted by the very forces he battled.

So he turned it around. He had Daredevil start out as pitiless, merciless: a man who has no fear, not because he's brave, but because he just doesn't give a damn about anyone or anything. But by the end of the story, his character arc takes him to a place where he can display mercy, even for those whom he hates. Yes, it starts DD out in a nasty place, and I can't say as I'm happy that's where it began. But I can understand why it was done. And at least it's a plot point, as opposed to Batman in the first two films routinely killing assorted thugs and it's done as throwaway bits of business or even for laughs.

DD's radar sense. Didn't always know what was going on from DD's POV, but that's OK. You didn't have to. You just had to have a feeling of what the world was like the way he saw it. And the sequences with Elektra in the rain — both when he sees her and later, when she vanishes under an umbrella — were to die for.

What I disliked:

The editing, particularly during fight scenes. Once again, the salad-shooter school of film editing, in which we have no really clear idea where we are at any given moment, rears its MTV-driven head. Note to director Johnson: Study films by John Woo. Watch *Crouching Tiger* again. Heck, toss *Spider-Man* in the DVD player. Thrill to how fight scenes can be comprehensible without losing an iota of their excitement.

Matt Murdock, lawyer. We first see Matt apparently serving as prosecutor in a rape trial, leading us to conclude he's with the DA's office. Except ... wait. Turns out he's got a private practice, although he might not have it for long, since he keeps getting paid in fish. Guess he's working for scale. But let's not carp. Maybe the opening sequence in court involved a civil suit after a criminal trial failed to yield "guilty" results, kind of like the whole O.J. Simpson thing. OK, fine.

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But now flash forward toward the climax of the Daredevil-Bullseye battle. Bullseye mentions that Wilson Fisk is actually the mysterious kingpin of crime. This is news to Daredevil and, presumably, the whole of New York. Here's a legal quiz: You're a super-hero lawyer. You've just learned your opponent, who's in shock because his hands are damaged and therefore doesn't pose all that much of a threat, is a material witness who could conceivably blow open a major criminal operation, provided you give the authorities time to question him at length. Do you: (A) Turn him over to the authorities in hopes of trying to exploit his knowledge? Or (B) throw him out a window to a potentially gruesome death? If you chose (B), you, too, deserve to be paid in fish.

Which leads to a further problem only minutes later. Daredevil, confronting Fisk, informs him that "word is out" about his activities as The Kingpin. He can hear it over police band radios, he can hear the sirens of the approaching cop cars. Except that rates a 9.5 on the "Huh?"-O-Meter. Word is out? How? From whom? From Bullseye? Daredevil just defenestrated him. Hard to believe he's had time to start chatting it up with the cops. From Daredevil? He's already fled the scene, and the police are far more interested in arresting him than hearing anything he's got to say.

In the real world, if an assassin or vigilante claimed that, say, Donald Trump was the kingpin of crime, would police cars immediately close in to make an arrest? Or if such an unreliable source fingered the mayor? Or George W. Bush? Or Bill Gates? Would the police cars be sent screaming down the streets of New York? OK, well ... maybe Bill Gates ...

The part of Elektra. As mentioned earlier, woefully underwritten. In the comic book, Matt's old flame and an experienced assassin. In the movie, someone's he's just met who grabs some sai and tries to kill people while she's in a snit. My inclination is almost to say that, if they couldn't do Elektra right, don't do her at all. The *only* thing that salvages the romance is the genuine chemistry between Affleck and Garner, and the *only* thing that salvages Elektra's believability is Garner's performance as a deadly fighter in an ongoing TV series. If they'd cast anyone except Jennifer Garner, Lucy Lawless, or any actress who played either *La Femme Nikita* or a vampire slayer, then you've got not film.

The CGI. Obviously the moviemakers felt they had to compete with *Spider-Man.* They shouldn't have. Part of the problem is that, yes, we've seen Daredevil do all these insane jumps, bounces, and ricochets in the comics for four decades. Watch him do it on screen, though, and you're confronted with the sheer absurdity of it. Furthermore, in addition to the CGI having a rushed, not-quite-finished look to it, the big problem is that they haven't managed to lick the whole weight-and-substance thing. Whether Daredevil is ricocheting off buildings or scrambling up the interior of a church, the CGI representations look utterly weightless and are, therefore, unconvincing if they move with anything approaching high speed. At least with Spider-Man, we can tell ourselves OK, the guy is essentially a giant spider. Buy the premise, you buy the bit. But DD's still got to move like a human being, and in several sequences it just doesn't work. Yes, comparisons with *Spider-Man* were inevitable. And hindsight is 20/20. But I still think that, unless they could have had the CGI FX airtight, they'd have been well advised to stick with wireworking in the vein of *Crouching Tiger, Hidden Dragon.*

In-jokes. From a rapist referred to as "that scum Quesada," to the boxer named John Romita, to the priest named Everett, to cameos by Stan Lee and Kevin Smith, the film is replete with nods, nudge-nudges, and wink-winks to comic-book fans. Why does this irritate me? Because when *I* do it, fans gripe about it. Mark Steven Johnson does it, and it gets a half-page "here's the jokes, folks" write-up in *Entertainment Weekly.* So, yeah, I'm a little jealous on that one. Indulge me.

And yet don't let the seemingly equal length of the likes and dislikes fool you. It merely takes about the same amount of space to list them. But in point of fact, in the film's style, acting, execution, pacing, I thought it was an exciting ride and am very much looking forward to potential sequels. Only problem? If they get into a story involving Matt's teachings under Stick and his battles with The Hand, you know the reviews we'll see: "The latest Daredevil movie shamelessly rips off characters and concepts from *Teenage Mutant Ninja Turtles.*"

Let's just hope Foggy Nelson doesn't say, "Cowabunga, dude!" ✦

But I Digress is © 2003 Second Age, Inc. *Peter David can be written to at P.O. Box 239, Bayport, NY 11705.*

Daredevil likes and dislikes

After missing the California sneak peek, Peter gets another shot

By **Peter David**

Sometimes I think how much one enjoys a movie depends almost entirely on what one's expectations are going into it.

Which could easily explain why I seem to be among the staggering minority that liked *Daredevil:* I expected to hate it.

Why? Because everyone else I knew hated it.

As I mentioned a couple weeks ago, I (along with Pam and Doug Murray, David Seidman, and Scott Lobdell), got shut out of an advance screening during the Creation Convention in Pasadena (although we did wind up having a really nice dinner at an Italian restaurant instead). I was told the next day by every — and I mean *every* — comics pro who had seen the advance screening that the movie sucked raw eggs. That there was nothing good to say about it. I even heard — with echoes of the Comic Book Guy ringing in my head — "worst comic-book movie ever."

When one considers that field includes *Howard the Duck, Judge Dredd, Batman and Robin, The Punisher, Superman III and IV, Supergirl* — and *Captain America,* for crying out loud — that's a hell of a condemnation, voiced by people whose opinion I very much respected.

So when Marvel Comics invited me to a screening of *Daredevil,* I was — frankly — stunned. Considering how I seem to be publicly viewed by the Marvel hierarchy these days, I felt inviting me to a Marvel-sponsored *Daredevil* screening was like inviting The Angel of Death to a baptism. Yet invite I was, so I showed up (*sans* scythe) in New York City one evening to take in the movie about which the creative community I knew had had nothing good to say.

I looked around the packed theater that night and came to the disconcerting realization that, with the exception of less than a handful of people — I didn't need all the fingers of one hand to count them, really — I was the oldest guy there. By a lot. At least half the audience that night: I have T-shirts older than they were. I know no message was intentionally being sent, but, boy, was one received.

Deftly manipulating my walker down the aisle to a seat, I adjusted my bifocals and made sure my hearing aid was turned up. Then I leaned back, watched an absolutely kick-butt *X-Men 2* trailer, and settled in for an evening of what I was sure would be pure suckiness.

And, to my shock, like Mikey in the old cereal commercials, I liked it. A lot. So much so that I really found myself wondering whether the people eviscerating it had seen the same movie I had seen.

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Spoiler Warning: I am going to go on an assumption here (which, yes, I know is dangerous, but even so). I am going to assume that by the time this sees print, everyone reading this who has any intention of seeing the film will have seen it by now. So I will discuss some major plot points, including aspects of the end. Consider yourself, therefore, warned.

What I liked:

Ben Affleck in the role of Matt Murdock. I'm not a huge Affleck fan. The only thing I've seen him in that I really liked was *Shakespeare in Love.* Plus, thanks to that damned insurance commercial, every time I hear his last name I imagine it being said by a quacking duck. But I thought his work here was great. Some folks claim they like him well enough as Murdock but not in the costume. Seems a silly criticism to me. Between CGI and stuntmen, I'm figuring that in full DD ensemble he had, what? Ten minutes of screen time? No, the make-or-break here is the blind lawyer, and Affleck absolutely delivers. He's at his most effective when we see a "typical" day, starting from his rising vampire-like from a sensory deprivation tank (Has *anyone* done that in the comic book? I don't recall. I sure know I thumped my forehead and said, Of course, that's probably the only place he'd ever find peace), through to frustrations and injustice in the courtroom, to his latest girlfriend dumping him over the phone (a not-unusual ritual, we suspect), to taking revenge as Daredevil, to sinking gratefully back into watery oblivion before he starts the whole thing over again. And you find yourself saying, He's in hell. This guy is truly in a living hell. What makes it work is Affleck's sense of resignation concerning his sorry state, projecting a man so far gone into despair that his pitiful existence doesn't fully register upon him any more. He's numb to the day-in, day-out hopelessness of his life.

Jennifer Garner as Elektra. OK, basically, there was little to separate her from her *Alias* characterization. If you like her in that series, you'll like her here. If you don't, you won't. I happen to fall into the former category and, as a result was inclined to give her a lot of leeway in a role that was woefully underwritten (more on that later).

Michael Clarke Duncan as The Kingpin. The only white person I've seen on screen massive enough to play that role would have been Andre the Giant, but, between his accent and his being deceased, I think that pretty much closes the field. Everything from Duncan's physicality to his on-screen charisma to his chomping a cigar indicates the guy's having a good time and very much preserving the confident essence of The Kingpin. The only person having a better time is ...

(continues on Page 57)

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5,000	201.95	240.60
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5,000	216.00	280.50
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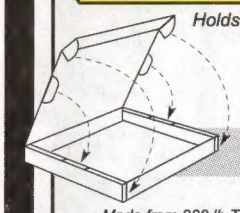

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	KAF40N	Superior	0.040	11.35	21.00	36.65	159.20	277.00
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	KAF40R	Superior	0.040	11.35	21.00	36.65	159.20	277.00
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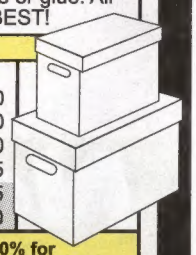

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One-Stop Shopping

The March 2003 *PREVIEWS* has cool stuff that starts shipping in May!

On the front: The Ultimate Universe's Spider-Man leaps into a major storyline in the May issues of **Ultimate Spider-Man** from Marvel Comics!

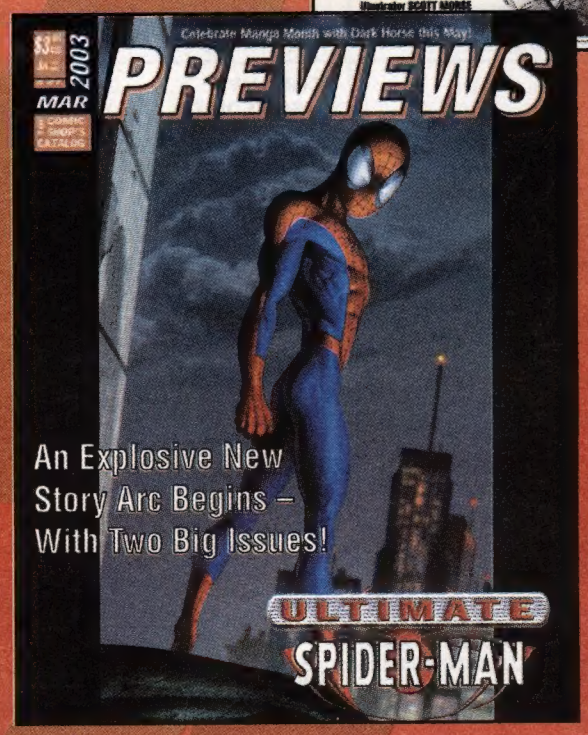
On the back: Spawn supporting characters Sam & Twitch star in a new, hard-edged crime series from Marc Andreyko and Scott Morse in ***Case Files: Sam & Twitch*** from Image Comics!

Plus:

- *Hellboy's Posse Goes Solo! Bastard Samurai* creators Miles Gunter and Michael Avon Oeming (*Powers*) launch the ongoing **B.P.R.D.** series, giving other creators a shot at tackling Mike Mignola's Hellboy characters! Co-written by Mignola!
- *T.H.U.N.D.E.R. Strikes Twice!* DC Comics continues its reprinting of the classic Tower Comics series with the **T.H.U.N.D.E.R. Agents Archives Vol. 2 Hardcover**, collecting *T.H.U.N.D.E.R. Agents* #5-7 and *Dynamo* #1!
- *Go... Lion!* Iconic 80s Super Robot, Voltron I, returns to comics in **Voltron #0** (featuring art by the *Transformers* team at Dreamwave Productions) and **Voltron #1** shipping with three alternate cover editions!
- *The Best There Is (At What He Does)!* Greg Rucka and Darick Robertson relaunch Marvel's #1 Mutant Hero in **Wolverine #1**, featuring a stunning cover by Esad Ribic!

And:

- Abiogenesis Press pays homage to one of comics' most popular writers in **Alan Moore: Portrait of an Extraordinary Gentleman**, featuring specially created strips, illustrations, tributes, articles, photos, and more!
- IDW Publishing brings new meaning to the term "wet works" with **C.V.O.: Covert Vampiric Operations** by Alex Garner and newcomer Mindy Lee, in which vampires serve the CIA as covert operatives!
- Misc! Mayhem Productions brings Gerry Anderson's first-ever live-action sci-fi TV series to comics in **UFO #0**, bringing the 70s hit series into the 21st century!
- Sentai Studios presents the complete run of the former Antarctic Press series that resurrected the cult anime series, collected in **Gigantor The Complete Collection TP**, featuring work by Dunn, Ted Nomura, and David Hutchinson!
- Viz Comics collects the manga exploits of Yugi, a young boy who solves the Millennium Puzzle and becomes instilled with the spirit of a master gambler from the age of the Pharoahs, in **Yu-Gi-Oh! Volume 1: The Millennium Puzzle TP**!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